

# ENGLISH LITERATURE

for interpreters



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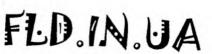
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#### **PREFACE**

The teaching and studying of British Literature with a focus on translation is a challenge to all of us. This manual is designed to help everybody face this challenge. The course embraces the leading points of British literary process from its dawn to the present period. The manual provides updated information on literary trends, the plots and critique of famous books, brief biographies of the authors and their artistic views. Its contents correspond to the general line of development of British literature as viewed by the leading British scholars and sometimes deviate from the official scholarly tradition in this country; in such cases we thought it necessary to present both points of view.

Each chapter in this book is divided into sections. The opening section outlines the historic and cultural situation of the period discussed. The literary critique section focuses on the author's biography, his literary, political, philosophic and ethic beliefs; his main literary works are being analysed. The text section provides the general outline of the plot and main ideas of the literary work under analysis. These sections are followed by a list of discussion questions. The chapters conclude with an index of authors' works, a list of recommended literature and critique, on-line addresses that can be used to supplement the lectures, discussions, presentations and projects in the course.

- Chapter Outlines. Every chapter in this manual begins with a brief outline of the historic situation, leading cultural trends and philosophic ideas of the period under analysis. It can be used to refresh our memory of the knowledge drawn from other related courses, as a guide for teaching, or as a tool for student review sessions. They are not exhaustive; rather they present schematically the milestones of Britain's historic development and summarize the viewpoints and ideas.
- Literary Critique Section focuses on the author's life, his views and ideas. The leading literary works of the author or a group of authors are being discussed. General preference in evaluation the material is given to the traditional views generally accepted in the literary critique of the West though other viewpoints are mentioned if necessary.

- Text Section suggests a rough outline of the literary work under study, its plot and the personae. Other useful information on the origin of the book under analysis, its literary form, language, etc. is supplied.
- Discussion Questions. The main use of test questions is to measure student learning. The questions in this manual are based directly on the text. They are also meant to be useful sources for review sessions and for building test works and examinations.
- Additional Readings. Each section in this book concludes with a list of suggested books and Internet sight sources related to the topic covered in that chapter of the manual. They may be used to supplement other materials in the course.
- Translation Exercises to each chapter are grouped into a special section at the end of the book. They can be used both in class and for individual work of students.

Translation Section supplies materials to develop translator's skills in English – Ukrainian / Russian translation. Pieces of poetry and fragments from English prose (novels and short stories) are grouped into two parts consequently.

#### **OLD ENGLISH LITERATURE**

## 2 Outlines

The first people of the British Isles were nomadic Stone Age hunters, often referred to as Picts or Scots. As the Isles lay on the crossroads from the Mediterranean to Scandinavia, the first newcomers were the Iberians from Spain and Portugal (around 2,400 BC). In the period from the 8th–7th cc. BC to 1st c. BC Celtic tribes of warriors with their chiefs, women and children migrated from Germany and France to the Isles. The Celt-dominated mixture of Picts, Scots and other ingredients came to be called the Ancient Britons (Brythons), or Brits. In about 450 BC they occupied the whole of the British Isles living in clans (tribes), their basic activity was farming. It was a patriarchal clan society based on the common ownership of land. The Celts were good warriors, too. The Ancient Britons were heathens, the greatest monument of those days is Stonehenge.

#### British History

55 BC

	outpost of the Roman Empire.			
410	Roman forces withdrawn.			
449	Angles, Saxons and Jutes descend on Britain.			
597	St. Augustine brings Roman Christianity to Britain.			
793	Norwegian sea-raiders sack the monastery at Lindisfarne.			
Saxon kings				
827–1016	Ecgbert, Ethlwulf, Ethlbald, Ethelbert, Ethelred I, Edward			
	the Elder, Athelstan, Edmund I, Edred, Edwy, Edgar the			
	Peaceful, Edward the Martyr, Ethelred II, Edmund II the			
	Ironside, Danish raids. Reign of King Alfred the Great			
	(871–899).			
Danish kings				

1017-1042 Canute the Dane, Harold I, Hardicanute

Invasion by Julius Caesar. Britain becomes a trading

In 55 BC the Isles were conquered by the troops of Julius Caesar and Britain became the province of the Roman Empire. In 59–61 AD the Celts' resistance against the Roman invaders grew up into a rebellion with queen Boadicea at its head who used to fight with the enemy herself. The rebellion was defeated but the Romans never felt at home on the Isles and hardly mixed with the aboriginal population. The Roman civilisation gave the Britons Christianity, good roads, they erected Hadrian's Wall, founded London (Londinium) turning it into a commercial centre and a port. In 407 the Roman legions left the British Isles and never returned.

The 5th century is known for the general migration of the peoples in Western Europe. The Anglo-Saxon hordes of Germanic origin (Angles, Saxons, Jutes) poured into Britain and split it into seven kingdoms: Kent, Sussex, Essex, Wessex, Mercia, East Anglia and Northumbria which were at the state of permanent war with one another.

## Anglo-saxon literature

The Anglo-Saxons had their alphabet of 24 letters called 'runes' carved on stone or wood. The Saxon poem which dates back to that period is Beowulf, its language reveals a mixture of dialects which can be tentatively explained by the fact that the poem originally composed in one of the dialects was re-written by an ancient Wessex writer.

Runes went out of use when the Celts accepted Christianity in the 7th c. as Christian missionaries introduced the Latin alphabet.

A new wave of sea-raiders flew over the Isles in the 8th-10th cc. The Northmen (who had conquered the north of France, Normandy, and were later called Normans) and the Danes (Vikings) from Scandinavia were sporadic invaders who mingled their blood and language with the Angles and Saxons. As the result of their invasion after the defeat in the battle of 876 the Saxon king Alfred the Great had to give a part of the north-east coast of England to Scandinavia. It was

called Danelagh—the place where the Danes lived. In 1013 Scandinavia invaded the whole of the Isles and the Danish kings hold the English throne until 1042.

In the 7th–11th cc. the monasteries became the main centres of written culture and learning, Latin being the media of Christian culture all over Europe. In 731 the first *Historia Ecclesiastica Gentis Anglorum* (a church history of the English people) was written in Latin by a highly-educated monk from Northumbria **Bede** called **the Venerable** (born in 673–died in 735). It contained valuable information about British history, tales and legends. Scholar and historian, he also wrote many works of exegesis, scientific works largely concerning chronology and the calendar, lives of St. Cuthbert in verse and prose, and other historical treatises. Bede was also the author of the first linguistic works: *De orphographia* (about spelling) and *De arte metrica* (about the art of verse). Later it was translated into the Northumbrian dialect in the times of king Alfred the Great.

The Anglo-Saxon literature of the 7th-11th cc. was written in various dialects. Yorkshire dialect is presented by the poems of Caedmon (late 7th c.), a shepherd from Whitby, a famous abbey in Yorkshire. He was no longer young when he had a vision of an angel who persuaded him to compose songs and from that time he spent his life in composing religious poetry; hymns and verses. His famous poem is Paradise. It tells part of the Bible story in alliterated verse. Wessex dialect is known thanks to the Anglo-Saxon Chronicle and the so-called Parker's Chronicle written by 891.

Alfred the Great (849–901) was not only a prominent statesman but a learned person, too. He built up the first English Navy and worked up a code of laws. He also was a Latin scholar famous for his attempts at enlightening his people. He travelled on the continent, visited France. He is famous as the first person to write prose in Old English (Anglo-Saxon). He translated Bede's Church history of England from Latin into Old English, translated some parts of the Bible. He also started work on the first prose history of England, the famous Anglo-Saxon Chronicle (c. 891) written in the Old English language. It presents an important series of national as opposed to local histories attempting a catalog of events from 1 AD In its later part the chronicle describes the

sufferings of the native population under Norman rule. The chronicle was continued for 250 years after Alfred's death till 1154.

Angles, Saxons and Jutes were pagans. The Celtic names of their gods gave the names to the seven days of the week: Tu (Tuesco) – god of Darkness, Woden – god of War, Thor – god of Thunder, Freida – goddess of Prosperity. The three principal dialects were: the Wessex dialect, the Mercian and Northumbrian dialects. Ireland and Scotland remained Celtic.

In the Old English period the Celtic dialects were enriched by numerous borrowed words.

Borrowings from Latin:

'castra' (military camp) - Lancaster, Winchester, Chichester;

'vallum' (wall) - Hadrian's Wall;

'via strata' (street) - Walting street, Ermine street;

From Danish:

fellow, husband, law, wrong, to call, to take, skirt, they;

From Norman and French:

words, connected with the court – courtier, servant, guard, prince; words, connected with the army – regiment, battle, banner, victory, defeat, soldier;

words, connected with the church - religion, chapel, prayer, pardoner, to confess:

words, connected with the state power – liege, vassal, govern, serf, village, judge, verdict, sentence;

words, connected with city crafts - city, merchant, butcher, painter, mason, tailor, etc.

Under William the Conqueror the Normans invaded the British Isles. They defeated the Saxon army at the battle of Hastings (1066) and occupied the whole of the country.

# Beowulf

The most famous and the longest surviving poem in Old English, composed in about the 8th c. and written down c. 1000 in the West Saxon dialect. The story probably developed orally achieving its present form during the 8th century in Mercia or Northumberland. The poem

makes no reference to Britain, but is set in southern Scandinavia during the migrations of the 5th and 6th centuries. It is an epic recording the great deeds of Beowulf in his youth and maturity.

Beowulf tells how the monster Grendel terrorizes the Scyldings of Hrothgar's Danish kingdom until the young Geatish warrior Beowulf eventually defeats him. When Grendel's mother comes to wreak revenge on Hrothgar's men Beowulf is summoned again and in her underwater lair kills both her and the wounded Grendel. After receiving his rewards Beowulf returns to his native Geat-land and relates his story. His king, Hygelac, gives him lands which he rules for 50 years. A dragon, which had guarded its hoard in peace for 300 years, is stirred by the theft of a goblet to attack the Geats. Beowulf, now Lord of the Geats, battles with the dragon and, with the help of Wiglaf, kills it. Beowulf is fatally wounded in the fight, but Wiglaf recovers the dragon's hord before his lord's death. The poem ends with Beowulfs funeral pyre and barrow, and a prophesy of disaster for the Geats.

The central story is linked by the names of characters in peripheral episodes to a network of other European legends and epics. Some of the names are historical (as Hygelac, d. 521) and the action is firmly attached at many points to the history of Germanic Europe. The poet sets it in the wider context of the founding of the Scylding dynasty and the Danish race and the imminent destruction of the Geats. As the genealogies of men and monsters root the poem in human and supernatural history, the sustained spatial and temporal precision creates a sense of immediacy and physical reality.

The poem's central preoccupations are with the prowess and glory of the hero Beowulf, his well-deserved fame, and with the feasting and fighting which characterize masculine feudal society, yet the many peripheral episodes introduce conflicts inside the feudal code and with outside forces. The poem shows the triumph of Christianity over the pagan world. The monster Grendel is, as the poet says, a descent from Cain. He is overcome by the Christian hero.

At the same time the poem concerns itself with much broader issues to which the distinction between Christian and pagan is irrelevant. The poem incorporates the larger considerations of life and death, war and peace, society and the individual, good and evil. These, and Beowulf's supernatural acts (such as fighting under water for days), have encouraged Christian, mythic and allegorical interpretations.

The poem was composed in alliterative verse typical of the Anglo-Saxon poetry. The progress of the action is slow, with elaboration of other episodes, inset stories and the rhetorical development of laments and speeches reducing the pace. The second half – after Beowulf's return to the Geats – is often considered inferior, but it is generally accepted that originally *Beowulf* was the work of a single poet. The poem was first published in 1833, the origin is preserved in the British Museum Library.

# The Battle of Maldon

An Anglo-Saxon (OE) poem by an unknown poet, it describes a battle between the English and Viking warriors from Denmark in AD 991 at Maldon in Essex on the river Blackwater.

Today we have only a fragment of a poem in Old English, probably composed at the end of the 10th century; the manuscript was lost in a fire in 1731, but a transcript had been made. The beginning and end of the poem are lost; the surviving section occupies 325 lines. The battle, which took place in 991, is also described in the *Anglo-Saxon Chronicle*.

The poem tells how the Vikings landed near Maldon in Essex and demanded tribute; this was contemptuously rejected by the Saxon leader Byrhtnoth. The ensuing battle was delayed by the tide, but the overconfident Byrhtnoth allowed the Danes to cross the causeway before joining battle. He was killed and the Saxons fled, led by Godric. Aelfwin drew them together again to rejoin the fight but the Saxon leaders continued to fall. The 2d half of the poem is a powerful expression of Saxons' loyalty and determination to avenge their leader's death. The fragment breaks off at this point.

Despite its late date, the work is heroic and archaic in character. Its presentation of values and the type of the warrior recalls *Beowulf* and the Germanic epics, though here the traditional values are seen to be in decline. In contrast to other poems of the same type the poem relates the actions of individuals and presents a short series of speeches of explanation, encouragement and boasting.

It's written in a typical medieval Anglo-Saxon form of alliterative verse without rhymes, just syllable, stress and alliteration were taken into consideration. Like other poems of the Old English period it had the following characteristics:

- each line was made up of two half-lines, separated by a caesura (a pause) and conjoined by alliteration;
- each half-line consisted of two 'feet' (each foot contains a number of unstressed syllables and a stressed one);
  - the alliteration linking the two half-lines fell on the stressed syllables;
- words beginning with the same consonant had the same sound and therefore alliterated (unlike in modern English);
- -a word beginning with a vowel was regarded as 'alliterating' with any other word beginning with a vowel even if that vowel was not the same. Below is a modern English translation of the first lines of the poem:

"The wolves of war advanced, the Viking troop, Unmoved by water, westward over Pante, Over the gleaming water bore their shields. The seamen brought their linded-shilds to land. There Byrhtnoth and his warriors stood ready To meet their enemies."

Notes: linded-shields - wooden shields

## Discussion Questions

- 1. Construct the basic characteristics of social, cultural and linguistic issues of the literary process at the British Isles in the Old English period. Which do you think is the most important for the explanation of the process, if any?
- 2. In what way is the knowledge of the folk literature obtained? How are the folk ballads, legends and songs stored in culture and transmitted through history?
- 3. Which ideas unite *Beowulf* and *The Battle of Maldon*; what makes them different?

# Additional Readings

Encyclopaedia Britannica. A New Survey of Universal Knowledge. – Chicago, London, Toronto, 1959.
The Oxford Companion to English Literature / Ed. Margaret Drabble. – Oxford: Oxford University Press, 1985.
The Internet Public Library – http://ipl.sils.umich.edu/
World Lecture Hall – http://www/utexas/edu:80/world/lecture/

#### Translation Exercises

Do exercise 6 from the Translation Section.

#### MIDDLE ENGLISH LITERATURE

#### 2 Outlines

In the Middle English period the history of the English language, culture and civilization ( $12^{th} - 15^{th}$  cc.) develops in the circumstances of Norman conquest. Only gradually by the end of the  $13^{th}$  c. the Anglo-Saxons had mingled with the Normans and formed a new nation – the English and a new language – Early New English ( $15^{th}$  c).

#### British History

#### Norman monarchs

1066-1087	William I.
1087-1100	William II.
1100-1135	Henry I.

1135-1154 Stephen.

Plantagenet (Anjou) monarchs

- 1154–1189 *Henry II.* Legal reforms. Conquest of Ireland. Thomas Becket, Archbishop of Canterbury, assassinated by king's knights (1170).
- 1189-1199 Richard I.
- 1199–1216 John. Forced to sign the Magna Carta (1215) guaranteeing such rights as freedom from arbitrary imprisonment.
- 1216-1272 *Henry III*. Rebellion by Simon de Montfort led to establishment of Great Council, from which Parliament later developed.
- 1272-1307 Edward I. Conquest of Wales.
- 1307-1327 Edward II. Defeated by Scots (1314).
- 1327–1377 Edward III. Hundred Years' War with France began (1337). Black Death struck England (1348-1349), reducing the population by between one-third and a half.
- 1377-1399 Richard II. Neglect of war with France. Period of disorder. Peasants' revolt, led by Wat Tyler (1381).

#### The House of Lancaster

1399-1413 Henry IV.

1413-1422 Henry V. After great victory over French at Agincourt (1415) recognised as heir to the throne of France. Great national hero.

1422-1461 Henry VI. Defeat in France to end Hundred Years' War (1453). Wars of Roses began (1455).

The House of York

1461-1483 Edward IV. William Caxton (1476) set up first printing press.

1483 Edward V. Boy-king deposed by his uncle (Richard III).

Imprisoned – probably murdered – in Tower of London.

1483-1485 Richard III. Defeated at Battle of Bosworth (1485) by Henry VII.

Tudor monarchs

1485-1509 Henry VII. National unity and order restored.

The English culture and civilization of the 12th-15th cc. coincides with the Middle English period in the history of the English language. After the Norman conquest of the British Isles all kinds of power, both religious and civil, was at the hands of the Normans. Gradually they broke their ties with France and by the 13th c. had mingled with the Anglo-Saxons.

After the Norman conquest feudalism was fully established in England and the society achieved economic and political progress. All power was based on landownership and the king became the only landowner who granted it to his tenants-in-chief for their military and other services. The political rights to hold courts of justice, to levy taxes, etc. was granted with the land.

A strong state machinery was established to defend the privileges of the ruling classes which brought to the early centralization and relative durability of royal power in England. From the start, the power of the state in England was greater than the power of the feudal nobility unlike other European states. Big towns were springing up. In the 12th c. London became an industrial and commercial centre of considerable importance for those times.

In the 11th-13th cc. the whole communication in the country was in three languages: in Latin at the monasteries and universities, in Norman-French in official institutions and at court (it was the language of the ruling class), in Anglo-Saxon dialects (the language of the common people). The Middle English language, the new English language of most of England and the lowlands of Scotland, was formed as the result of the mixture of the Anglo-Saxon and Norman-French tongues (14th c.). Celtic languages persisted in Wales, Cornwall, the Highlands of Scotland and in Ireland.

The 12th c. was the time when the oldest English Universities were founded in Oxford (1167) and Cambridge (1209) to become magnificent centres of learning influencing the development of English culture at large.

Henry II ordered Wace, the Norman poet and court's chaplain, to write a history of England. Wace did it in 1155 in two rhyming chronicles of 15,000 lines: the first romance Brut or the Acts of the Brits the author told the story of the English people since the Roman conquest and first mentioned Arthur, a Celtic king. Wace imitated Latin history books and in accord with the wish of Henry II showed the Norman kings as descendants from the ancient Britons. The second romance Rollo or the Acts of the Normans tells the story of the first Duke of Normandy and the first Normen in France.

The 13th c. witnessed the peak of feudalism in England. Class differentiation of the society was rapidly progressing. The establishment of the English Parliament was a new step in the development of the society. When King John lost Normandy and other lands in France, he gave English lands and church positions to the Norman and French barons who came over to England. In 1205 an immense epic *Brut or Chronicle of Britain* (a version of Wace's *Brut*) was created by Layamon, an English priest as protest against the French inspired Anglo-Saxon patriotism. Layamon's three books (32,000 lines) written in Old English contained even more materials about king Arthur and the heroic past of the British:

- the first book deals with the ancient history of England from Brut to the birth of King Arthur;
- the second book retells Arthurian legends about the heroic activities of Arthur, the knights of the round table, a clever wizard Merlin;

- the third book contains the history of the kings of Britain from the death of Arthur to the victory of the Anglo-Saxon king Aethelstane over the Britons.

The 14th c. brought great changes into the political life of England and the English who were just forming themselves as a nation It also brought the signs of Pre-Renaissance onto the British Isles: the unifying English language, the growing influence of the bourgeoisie and the powerful peasant movement, rebellious church 'heresies'. The beginning of the Middle English prose was marked by John Wycliffe's translation of the Bible into the London dialect. John Wycliffe) (1320 or 1324–1384) was an ardent opponent to the power of the Pope. An Oxford graduate, he denied some basic beliefs of Catholicism (the conversion of bread and wine into Christ's blood, etc.) and the vicious character of the clergy which brought him into conflict with the Roman Church. His translation met the demand of the people and had been well known all over England before it was banned by the official Catholic church after the author's death.

The life of the time was reflected in the English literature which was just beginning to flourish in different medieval genres: the elegy, the chivalric romance in verse, the fabliau (funny stories about cunning husbands and unfaithful wives), the fable (short stories with animal characters conveying a moral). In the 13th-15th cc. numerous romances in verse of the king Arthur cycle appeared in England and were known in Europe.

William Langland (1330 or 1332–1400), a poor priest, created a poem *The Vision of Piers the Plowman* (1362) which presents a severe allegoric sermon, a passionate pamphlet in verse directed against the social injustice of his day. Written in the medieval genre of a vision, typical of the church literature, it is a series of allegoric pictures where the vices and virtues act as such and only Piers the Plowman knows the way to the Truth. The poem consists of 2,500 lines of alliterated verse. The story is simple: on a fine May day a poet falls asleep and in his dream he can see a large field full of people: some of them are rich, others are poor, some are working on the field, others are enjoying themselves, on one side of the field there is a beautiful tower, on the other a gloomy prison. This was nothing but an allegorical picture life:

the field stood for mankind, the tower for the Truth, the prison for the home of evil. There appears a peasant, Peter (Piers), who tells the poet how hard the life of common people is. There are a number of allegoric characters in the poem: the Seven Deadly Sins speak each for itself, Love and Conscience help the Truth. The final episode unites everybody on the field in their search of the Truth but only Peter the peasant accompanied by Conscience and Common Sense knows the way to her home. The poem attacks the evils of the society and the Church. During the peasant uprising headed by Wat Tyler in 1381 John Ball, the leader of the peasants' army, used Langland's poem in his fiery sermons.

Robin Hood, a partly legendary, partly historic character, who 'lived' about the second half on the 12th c., was already famous as a hero of folk ballads by the last quarter of the 14th c. Such ballads were performed by 'singers of ballads', composers of oral epics. The earliest mentions of Robin Hood are in Langland's *The Vision of Piers the Plowman:* Sloth says he knows "rhymes of Robin Hood". Others are certainly of the 15th c. Several historical figures have been identified as the real Robin Hood, but unlike general belief, the scholars such as Ian Outsby and others think there is little evidence to support any particular claim or to show that he was ever anything but legendary. The larger part of the medieval legend is preserved in the five poems and a play. The stories of Robin Hood's activities are a form of indirect complaint and social criticism.

The legends attached to him and his band of outlaws have changed considerably over the centuries, his struggle against the sheriff of Nottingham and his poaching of the king's deer being their only constant features. Robin Hood's most famous characteristic, his practice of robbing from the rich to give the poor, is later addition to the legend and does not feature in the medieval stories. His companions Little John and Will Scarlet (or Scarlet) appear in the earliest versions, but Maid Marian was not introduced until the end of the 16th c. The character of Robin Hood owes much to Sir Walter Scott's *Ivanhoe* (1819) which laid the basis for its continuing popularity in the 19th – 20th cc.

The landmark in the development of the national culture and language was the creative work of **Geoffrey Chaucer** (1340–1400) who showed

in his masterpiece, *The Canterbury Tales*, a true panorama of the 14th-century England. His realistic approach and humanitarian ideas, drawn from the masters of the Italian Renaissance, mostly Bocaccio, paved the road to the Renaissance in Britain.

The 15th c. was the period of political reaction. In the field of literature it was marked by the appearance of the first printed press, a means of disseminating knowledge and new ideas. In 1476 William Caxton set up the first English printing house in Westminster, London. He learned printing in Germany. Soon the second printing-press was set up at Oxford. During the next fifteen years Caxton printed 65 books, both originals and translations, in German (Gothic) letters, among them the collection of Sir Thomas Malory's Le Morte Darthur and the works of Geoffrey Chaucer. Caxton was a well-educated person who knew French and translated French stories for pleasure. He was a prolific translator and all the prose romances he printed, except those of Malory, were his own. Best known are his translations of Renard cycle. He also included some critical comment into the prologues and epilogues he attached to some of the works he printed.

## Geoffrey Chaucer 1340 (?)-1400

Geoffrey Chaucer who opened new horizons for the development of English literature is often considered the father of realism and the creator of the English language. His creative work marked a shift from Middle Ages to the Renaissance in the history of English literature. In his writings he managed to combine the best traditions and achievements of medieval culture with new ideas of humanism and free-thinking typical of the Renaissance in Europe.

The son of a wealthy London vintner, Geoffrey Chaucer was born in 1340 in London. His father, John Chaucer, was a London nine merchant. Yet, Chaucer's parents were far from wealthy and the poet did not inherit any property. Though nothing is known for sure, he was perhaps educated at St Paul's Cathedral School and later studied at the Inner Temple.

His father hoped for a courtier's career for his son and at 15 Geoffrey became a page to a lady at the court of Edward III, Elizabeth, Countess of Ulster, and Prince Lionel. At 20, Chaucer was in France serving as an esquire (arms-bearer to a knight) and was then taken prisoner by the French. He was ransomed in 1360 and returned to England but was again in France later that year. Between 1360 and 1367 he entered the king's service and received a pension from Edward III in 1367. He married Philippa, probably in 1366, and apparently had two sons, Lewis (to whom he dedicated *A Treatise on the Astrolabe*) and Thomas.

Between c. 1368 and 1378 he conducted diplomatic missions to Europe, including Italy, which he first visited c. 1373: Italian culture made a strong influence on his poetry. During this period he was also connected with John of Gaunt, either receiving his patronage or being in his service, or both. In 1374 he received a house in Aldgate where he lived until 1385 or 1386. Also in 1374 he undertook a series of professional and official appointments including a post as a customs official. His appointments increased in importance and he became prosperous, but in 1385 he left the Custom House and retired to Kent where he was a justice of the peace and, in 1386, knight of the shire and MP. Whether his retirement was voluntary is unrecorded, but he was not re-elected to Parliament after his only session in 1386. Only after Richard II took over from Gloucester in 1389 did Chaucer receive any new preferments. In that year he was appointed Clerk of the King's Works and supervised construction, maintenance and renovation work, travelling constantly for two years. He left the post in 1391 and became deputy forester of the royal forest of North Petherton, Somerset.

When the new king, Henry IV, came to the throne in 1399, the poet immediately addressed a poem to him: *The Complaints of Chaucer to His Empty Purse*, with the result that his old pension was given back to him and a new one granted. The court admired Chaucer's poetry because the poet was satirical without unkindness and the courtiers liked his graceful way of writing. In 1399 he moved to Westminster, dying there the following year; his tomb in Westminster Abbey became the nucleus of Poet's Corner.

Generally considered to be the greatest English poet of the Middle Ages, Chaucer was recognised during his lifetime and remained extremely influential throughout the 15th century.

Chaucer's writings are usually divided into three periods. The <u>first</u> <u>period</u> is the French Period. Chaucer's earliest poems were written in imitation of the French romances. Chaucer spoke French well and was fond of French poetry. He translated from the French. *The Book of the Duchess* can be attached to a definite event, the death of Blanche, Duchess of Lancaster in 1368. Together with *The ABC*, written before 1372, they show the influence of French poets.

The <u>second period</u> of Chaucer's writing was that of the Italian influence. To the Italian Period belong the following poems: *The House of Fame, Anelida and Arcite, The Parliament of Foules,* an allegorical poem satirizing Parliament.

The <u>third English period</u> of Chaucer's creative work begins from the year 1384 when he left behind the Italian influence and became entirely English. It was at this time that he wrote his masterpiece, *The Canterbury Tales*.

Between 1380 and 1386 The Parliament of Foules, Boece, Troilus and Criseyde, an early version of The Knight's Tale, The Legend of Good Women and some short poems were written, in all of which the Italian influence appears fully assimilated. The General Prologue and the early stories of The Canterbury Tales were written between 1387 and 1392, and A Treatise on the Astrolabe in 1391-2. The later Canterbury Tales and final short poems date from 1393-1400. The doubtful translation of the Roman de la rose cannot be placed with certainty; it may belong with The Book of the Duchess in the period of French influence, but the Prologue to The Legend of Good Women links it with Troilus and Criseyde (c. 1385).

Although frequently imitated, Chaucer's blend of humour, realism, philosophical depth, poetic virtuosity, and masterful control of dialogue and character was never matched. The pervasive humour (sometimes vulgar) is directed at various targets, and the poet appears as the butt of his own jokes throughout the canon. As a storyteller he is supreme, and it is for this that he is known best. In the framework of *The Canterbury Tales* he develops both character and dialogue, and the extended characterisation in *Troilus and Criseyde* has made critics liken the poem to a novel. His favourite verse forms are the decasyllabic

couplet and 'rhyme royal', but *The Romaunt of the Rose* is in octosyllabic couplets; he also wrote in prose, though less well, in *Boece* and *A Treatise on the Astrolabe*, as well as *The Tale of Melibee* and *The Parson's Tale*.

Chaucer made a crucial contribution to English literature in using English at a time when much court poetry was still written in Anglo-Norman or Latin. His confidence in the language encouraged his followers and imitators also to write in English and speeded the transition from French as the language of literature to English.

Chaucer believes in the man and in his works shows the riches of his soul and the power of his actions. It makes Chaucer the last poet of the Middle Ages and the predecessor of the new ideas of the Renaissance.

# The Canterbury Tales

Geoffrey Chaucer's most famous work is an unfinished collection of tales told in the course of a pilgrimage to Becket's shrine at Canterbury. A General Prologue briefly describes the 30 pilgrims and introduces the framework: each pilgrim is to tell two tales on the way to Canterbury and two more on the way back, the teller of the best tale winning a free supper. There follow 24 tales, including two told by Chaucer himself. They are of various types including verse romance, fabliau, exemplum, fable, homily, saint's life - and from widely differing sources, though usually written in verse with rhyming couplets the favourite form. The use of a single framework to link a series of stories in this way was not uncommon in medieval literature and there is no reason to suppose Chaucer had a specific model for it. His work is remarkable, however, for its integration of framework and tales; the characters established in the General Prologue are developed through linking passages and through the tales they tell, making the collection a sustained piece of social drama.

The structure of *The Canterbury Tales* probably began to emerge c. 1387, but the individual stories cannot be dated. The final order Chaucer intended for them has not been definitely established; they are usually given in the order in which they appear in the Ellesmere

manuscript. Similarly, some tales were apparently intended for narrators other than the ones who tell them in the text we have.

The General *Prologue* gives an account of the pilgrims as they meet at the Tabard in Southwark and begin their journey under the guidance of the Host, Harry Bailly. They come from all sections of society. Some are described in vivid and realistic detail, combining elements from the traditional representation of social types with individual characterisation.

The Knight's Tale is a romance based on Boccaccio's Teseida. Not originally intended for the collection, it was adapted to suit the character of the Knight. It tells how sworn brothers, Palamon and Arcite, become rivals for the love of Emelye, the niece of Theseus, whom they first see from their prison window. Out of prison, they are discovered fighting by Theseus, who arranges a tournament to decide their quarrel. Arcite prays to Mars for victory, while Palamon prays to Venus for Emelye. Both requests are granted, as Arcite falls from his horse and dies after his victory and Palamon is later married to Emelye.

The Miller's Tale is a bawdy fabliau told by a drunken and quarrelsome character. Like The Reeve's Tale which follows, it has several analogues but no known individual source. It describes the cuckolding of an Oxford carpenter by a clerk, Nicholas. Nicholas tricks him into believing that Noah's flood is about to recur, and the carpenter sleeps in a tub suspended under the rafters, leaving Alisoun, his wife, free to sleep with Nicholas. The amorous Absolon also tries to win her love, and Alisoun and Nicholas humiliate him. When Absolon stands under the window craving a kiss, Alisoun thrusts out her backside. But when he returns and Nicholas does the same, Absolon brands him with a red-hot iron. The noise of his screaming wakes the carpenter, who cuts the cord suspending him and plunges from the attic.

The Reeve's Tale answers the Miller's abuse of carpenters, for the Reeve is himself a carpenter. It tells how a miller is tricked by two clerks whom he has cheated of some of their flour. One sleeps with the miller's daughter and the other rearranges the furniture so that the miller's wife gets into his bed instead of her husband's. The first clerk goes to the miller's bed thinking his companion is in it and boasts of his conquest. The furious miller finds his wife with the other clerk and she

accidentally beats him. The clerks further beat him and escape with their retrieved flour, baked into a cake.

The Man of Law's Tale tells the tale of the unfortunate Constance. She is married to a sultan, converted to Christianity, whose evil mother destroys all the Christians in the court and sets the widowed Constance adrift in a boat. She lands in Northumberland, where she miraculously cures a blind man and converts her heathen host. A knight in love with Constance, but spurned by her, murders her host's wife and puts the blame on Constance. A mysterious voice condemns him when he swears falsely to her guilt. He is killed, and Constance marries the king and bears a child while the king is away. The king's evil mother interferes with his messages, so that Constance and her child are set adrift again. The king returns and kills his mother. Constance and her son finally come to Rome, where they live with a senator and his wife. They are eventually reunited with Constance's husband and father when these two come to Rome in later years.

The Wife of Bath's Tale, the first tale of the third fragment, is preceded by a prologue in which the Wife's character — domineering, licentious and pleasure-seeking - is fully developed as she gives an account of her eventful life with five husbands. Her tale continues the theme of women's mastery over men. As a punishment for rape the hero has to discover, within a year, what women most desire. Eventually he promises to grant a wish to an old hag in return for the right answer. When he has given the answer in court, 'maistrie' or sovereignty, she demands that he marry her. As they lie in bed together she asks him if he would prefer her ugly and faithful or beautiful and faithless; he allows her the choice and is rewarded by having her beautiful and faithful all the time.

The Friar's Tale, an animated and original version of a fabliau from an unknown source, is an attack on the Summoned. A corrupt summoned enters into fellowship with a fiend disguised as a bailiff and agrees to work with him even after learning his true identity. They see a carter cursing his horses but the fiend refuses to take them because the curse is not sincere. The summoner tries to cheat an old woman and when she sincerely wishes him damned the fiend carries him off to hell.

The Summoner's Tale answers the Friar with another fabliau from an unknown source about a corrupt mendicant friar. The friar asks a

dissatisfied benefactor for more donations and angers him. After preaching against anger he promises to divide whatever he is given among all 12 members of his chapter, and the man tricks him into accepting a fart. A squire, Jankin, wins a new coat by explaining how it may be divided – by seating 12 friars around a cartwheel, each with his nose at the end of a spoke, and letting off the fart from the centre.

The Clerk's Tale begins the fourth fragment and gives a version of the folk-tale of Patient Griselda, derived from Petrarch's Latin translation of Boccaccio's version of it in the Decameron. Griselda's husband subjects her to various cruelties, including the feigned murder of her children and his intended divorce and remarriage, in order to test her love and patience. Griselda bears his cruelty to the end when her children are finally restored to her and her husband again accepts her as his wife. The character of Griselda is stylised to show more independent wife's spirit in the face of stupid, cruel or stubborn husbands.

The Merchant's Tale also has its source in folk-tale, though it is richly elaborated and expanded. The ancient January marries the young May but is cuckolded by Damyan. He is struck blind and becomes jealous but does not discover Damyan's affair with May until they are in the garden one day and May asks him to help her up into a pear tree to pick pears. Damyan waits in the tree and they make love, at which point January's sight is miraculously restored by Pluto. Proserpina gives May the ability to convince January that she was only struggling with Damyan and had been told that to do so would restore January's sight.

The Squire's Tale begins the fifth fragment. It is an unfinished verse romance of no known source, though there are similarities with the story of Cleomades. The King of Arabia and India sends to King Cambyuskan a magic horse, sword, mirror and ring. The brass horse can carry a man anywhere he wishes to go at incredible speed, the sword can cut through all armour and heal wounds, the mirror reveals future misfortunes and the ring gives its wearer the power to understand the speech of birds. The King's daughter wears the ring and hears a falcon complaining of her betrayal by a fickle and dissimulating lover. She takes the bird to court and nurses its wounds. The tale breaks off at this point.

The Franklin's Tale has its source is in Boccaccio's Filocolo. It tells the story of Dorigen, wooed by a clerk, Aurelius, in her husband's absence. She refuses the clerk but promises him her love if he can remove all the rocks from the coast of Brittany, so making her husband's return safe. Secure in her belief that the preposterous condition cannot be met, she is horrified when, by enlisting a magician's help, Aurelius makes the rocks disappear. On Arveragus' return he tells his distraught wife she must keep her promise; Aurelius, touched by her love and fidelity to her husband, releases her from her obligation.

The Physician's Tale is the first in the sixth fragment. It gives a version of the story of Virginia adapted from Le Roman de la rose. The corrupt judge Apius falls in love with the chaste Virginia and invents a charge of abduction to force her father to give the girl to the judge's servant Claudius. However, her father kills Virginia to protect her honour and sends the head to Apius. The corruption uncovered, Apius is imprisoned and kills himself and Claudius is exiled.

The Pardoner's Tale is preceded by a prologue in which he explains how he preaches against all types of sin but himself indulges in various vices and begs from the poor. His tale takes the form of an exemplum inserted in a rhetorically flamboyant sermon. It tells how three drunken men set out to find and destroy Death after one of their friends has died of the plague. An old man directs them to an oak tree, where they are supposed to find Death. Under the oak they find a hoard of gold and kill each other through trickery and treachery born of their greed: one of them was sent to London to fetch bread and wine while the two others were to stay and guard the gold. The youngest fellow wanted to have all the gold for himself, so he put some poison to the bottle of wine he was bringing back. When he reached the oak the first two rioters, also willing to take all of the gold, did what they planned: they fell on him and killed him and then they helped themselves to the wine he had brought:

"Then said the first of them when this was done: "Now for a drink. Sit down and let's be merry, For later on there'll be the corpse to bury." And as it happened, reaching for a sup He took a bottle full of poison up

And drank; and his companion, nothing loth,
Drank from it also, and they perished both.
Thus these two murderers received their due,
So did the treacherous young poisoner too."

The Pardoner ends his sermon by displaying his false relics and appealing to the other pilgrims to buy them.

The Shipman's Tale which begins the seventh fragment, is a fabliau. A merchant's wife borrows 100 francs from a monk, who in turn borrows it from her husband. In the merchant's absence his wife and the monk sleep together. On his return the monk tells him he gave the money to his wife; she tells her husband that she thought it a gift and spent it on clothes.

The Monk's Tale follows a prologue in which the Host asks him to tell a story in keeping with his character, perhaps about hunting. Instead the Monk relates a series of tragedies and is interrupted by the Knight because he cannot bear such dismal stories. The sources of the biblical, classical and contemporary figures are Boccaccio, the Bible and Dante.

The Nun's Priest's Tale is a vivid fable related to the French Roman de Renart. After a premonitory dream which Chauntecleer the cock repeats to his favourite hen, Pertelote, he is approached by a fox who appeals to his vanity to make him close his eyes and crow. The fox seizes him and carries him off, but Chauntecleer tricks him into speaking and so escapes from his mouth. The fable is set against a background of world history and philosophy (notably about the meaning of dreams), and is enlivened with humour.

The Canon's Yeoman's Tale tells of his own experiences helping his master in alchemy. The tale gives details of alchemical processes and relates how the canon cheated a priest, tricking him into believing he could transmute mercury into silver and selling him the method for £40.

The Manciple's Tale is the only one in the ninth fragment. It tells the story of the tell-tale bird found in The Seven Sages of Rome but adapted by Chaucer from Ovid's Metamorphoses. Phebus has a white crow which sings sweetly and talks. Phebus' wife sleeps with a churl in her husband's absence and is betrayed by the crow. Phebus kills his wife. Overcome by anger and remorse, he plucks and curses the bird so that all its descendants are black with a coarse voice.

The final Parson's Tale, comprising the tenth fragment is a prose sermon of great length on the Seven Deadly Sins, treating them in a manner common in manuals of penance. The Parson's Tale is followed by Chaucer's Retracciouns, a much-debated passage in which the poet renounces all his secular works except The Legend of Good Women and asks that they may be excused on account of the many moral works he has written. The sincerity and reliability of the Retracciouns must be considered in view of contemporary convention and in their relation to Chaucer's projected character in The Canterbury Tales, as well as their position immediately after the overtly moral and didactic Parson's Tale

#### The Arthurian Literature

Our fairly unified picture of Arthurian legend derives from Sir Thomas Malory's 15th-century Le Morte D'Arthur. Before Malory this unity did not exist; there was only a great mass of fable, legend and pseudo-history. Arthur's first 'biography' is in Latin, in the Historia regum Britanniae (c. 1135) by Geoffrey of Monmouth. Before Geoffrey, Arthur makes only scattered appearances in chronicle, folktale and art.

## Timeline for The King Arthus Legend

the death of a British cavalry general named Arthur's after

	the victory over Saxons at Mount Badon (near London).
· 800	Nenius' History
1136	Geoffrey's History (in Latin)
1180	Chretien's romances (in French)
1205	Layamon's Brut
1485	Thomas Malory's Morte Dartur (in English)
1888	Alferd, Lord Tennyson's Idyllis
18 <b>89</b>	Mark Twain's Connecticut Yankee
1958	T.H. White's Once and Future King

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The Pseudo-Historical Arthur. The earliest portrait of Arthur is of a British commander of Roman descent repelling the Saxon invaders at the siege of Mons Badonicus, probably c. 500. The early 9th-century Historia Brittonum by Nennius, perhaps using Welsh tradition, has the first direct mention of Arthur, depicted as a Christian warrior winning 12 battles against the Saxons; the last of these is at Mons Badonis. Nennius also tells the story of the British king Vortigem and a marvellous boy, Ambrosius, the original of Merlin. The mid-10th-century Annales Cambriae refers to two battles: Badon in 516, with Arthur victorious, and Camlann in 537, where Arthur and Medraut fell. The Welsh triads, which preserve early, pre-Norman traditions about Arthur, depict him, accompanied by his principal warriors Cei and Bedwyr, as a defender of his country.

The 12th century sees the flowering of the 'historical' Arthur through the work of Geoffrey of Monmouth, who presents him as king and leader of a group of mounted knights, a very Norman image. There is a tradition to create a picture of a great medieval monarch, conqueror of many peoples including the French and the Romans, a descendant of Constantine and a king who made his court a hub of civilization. He retained the story of the Saxon wars, identifying Badon with Bath. Arthur is the son of Uter Pendragon and Ygraine, with a capital at Caerleon; he possesses the sword Caliburn (Excalibur), the shield Pridwen and the lance Ron; he is married to Guanhumara and his principal warriors are the Normanized Kai and Bedivere, while Gualguanus (Gawain) and Mordred are his sister Morgan's sons by King Lot. Merlin Ambrosius appears as a prophet aiding Uter, but never meets Arthur. After a battle with Mordred, who has attempted to usurp his kingdom and marry his queen, Arthur is wounded and translated to Avalon; he is succeeded by Constantine of Cornwall.

Translations of the legend. In his Roman de Brut (1155) Wace translates Arthurian legends into French, greatly enlarging them. Layamon, a priest in the Severn valley, is the first to put the legend of Arthur into English in his late 12th-century Brut, a free and expanded adaptation of Wace.

The pseudo-historical Arthur of chronicle is now swamped by the popularity of the Arthur of romance, and surfaces only briefly in the

Saxon wars of Arthur and Merlin (English, 13th – 14th century) before re-emerging in splendour in the epic alliterative *Morte Arthure* (beginning of the 15th century). Here Arthur's conquests increase to include Italy, but his aggressive wars and reckless pride are depicted as causing Gawain's death and his own downfall.

There are also four legends in Latin, from the 12th to the 14th century, and many in other languages such as Spanish, Portuguese, Dutch, Norwegian and Icelandic. Arthur's popularity is great in Italian literature and art (witness the Pisanello frescoes in Mantua). German versions of the legend appear from the end of the 12th century. English romances, in verse and prose, featuring Arthur and his knights range from the second half of the 13th century to the 16th century

The Arthur of Romance. Twelfth-century romance presents Arthur as the head of a brilliant chivalric court from which individual knights leave on adventures. Much of the material for these romances derives ultimately from Celtic tradition. Welsh poetry before Geoffrey of Monmouth mostly depicts Arthur as the leader of a group of monster-killing heroes.

The story *Culhwich and Olwen* (c. 1100) depicts Arthur as a ruler of Britain able to summon armies from France, who helps Culhwch to overcome supernatural obstacles to win his bride. The figure of Merlin derives in part from the Welsh prophet Myrddin, originally unconnected to the Arthurian legend and the subject of various prophetic poems which refer back to the 9th-century sources.

The earliest writer of Arthurian romance, and one of the greatest, was the Chretien de Troyes (Northern France), written in the last quarter of the 12th century. Chretien's five verse romances introduce many of the permanent features of the legend: Lancelot and his love for Guinevere; Gawain as a model of prowess and courtesy, often, however, surpassed by the eponymous heroes; Kay as a churlish boaster, Perceval and the quest for the mysterious graal; and a king subordinated to his knights, inactive and increasingly ignoble. The degradation of Arthur, and of some of his best warriors, has begun. Guinevere has already appeared in an ambiguous light through her forcible annexation by Mordred, which Layamon interprets as willing treachery to Arthur.

The French influence is huge. There are many continuations of Chretien's unfinished *Grail* story. The graal was interprets as the vessel used at the Last Supper and also to catch Christ's last drops of blood at the Crucifixion.

Arthurisan legends were widely known in Europe in the 12-14th cc. in Latin, French, Spanish, Dutch, Norwegian and Icelandic.

Sir Thomas Malory (1405?—1471) wrote Le Morte Darthur, a prose collection of versions of the legends of King Arthur based upon his own translations from French. Hy used to be a knight and took part in the Hundred Years' War and in the War of Roses. In 1445 he became a Member of Parliament and was later charged with many crimes. In 1468 he was put in prison for taking part in a military revolt. It was in prison, between 1468 and 1470, that Malory composed his Le Morte Darthur.

Sir Thomas Malory's *Le Morte Darthur*, the first English prose collection of tales translated from French, completed in 1469 or 1470, distils earlier sources, drawing on both French texts and English ones. It is the culmination of the tradition, the last and greatest attempt to consolidate all the Arthurian material into a unified cycle. Malory's cycle is divided into 21 books united by the title. Its epic unity shows not only the death of the hero but the end of the epoch of knighthood and chivalry. Malory proves to be not a mere collector and translator of the legends but a real writer.

William Caxton printed the text of Malory in August 1485 and it really met the needs of the time: the beginning of Tudor dynasty demanded the evidence of their connection with the medieval Arthur as a proof of their just claim on the English throne. Tudor literature begins and ends with Thomas Malory's *Le Morte Darthur*. In August 1485, Henry Tudor, laying claim to the crowns of England and Wales, and disputing these with Richard III, arrived in Wales and the flag and standard of King Arthur, the red dragon, announced that Arthur's true heir, Henry Tudor, returned to claim the throne of his ancestor. A fortnight later he defeated Richard III and took the crown.

Caxton's printed text became immensely popular in London. Thomas Malory's *Le Morte Darthur* achieved a wider circulation than any of its predecessors, and later reworkings of the legend (Tennyson's *Idylls* 

of the King and T. H. White's The Once and Future King) which took it as their model.

## Discussion Questions

- According to your outline of the British history of the Middle Ages which points can be singled out as crucial? How did they influence the literary process in England?
- 2. Which layers of society are represented in *The Canterbury Tales* and how is each of them characterised?
- Contrast the three periods of Geoffrey Chaucer's creative activities.
   What are the main differences between them? Give en example of Chaucer's literary works of each period.
- 4. Describe the typical motives and ideas of Arthurian legends throughout Europe. What makes *Le Morte D'Arthur* by Sir Thomas Malory a landmark in English literature?

## Additional Readings

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http://qsilver.queensu.ca//english/resources/textrsc.html

#### Translation Exercises

Translate into Ukrainian the titiles of stories comprising *The Canterbury Tales* by G. Chaucer.

#### THE RENAISSANCE LITERATURE

## 2 Outlines

The Renaissance is an outstanding period in the world history. English literature of the period was greatly influenced by the historic, political, philosophic and ethic ideas of the Renaissance.

#### British History

#### Tudor monarchs

- 1509–1547: Henry VIII. Exerted power through Parliament. Act of Supremacy (1534) established kings as head of Church in England, replacing sovereignty of Pope. Dissolution of all monasteries in England (1539). War against France (1543–1546). Powerful and talented, notorious for having six wives, with two executed, two divorced. Mary Stuart became queen of Scotland in 1542, a few days after her birth.
- 1547-1553: Edward VI. Boy-king. Act of Uniformity (1549) to secure religious unity led to Book of Common Prayer in English (not Latin). Mary Stuart, the Catholic, became betrothed to the heir to the French throne at five years of age and was sent to France.
- 1553–1558: Mary I the daughter of Henry VIII and his first Catholic wife Catherine of Aragon. Repeal of anti-papal legislation, restoration of Catholicism. Mary married Philip II of Spain. Wars with France led to loss of Calais (1558). Severe repressions of Protestants (Bloody Mary).
- 1558–1603: Elizabeth I the daughter of Henry VIII and Ann Boleyn. Imprisoned in the reign of her sister Mary I, she came to the throne and restored Church of England. Tolerance of Catholics. Mary Stuart arrested and executed after the plot (1587) for threat she posed to English throne. Philip of Spain attempted invasion but his fleet the Invincible

Armada was defeated (1588). Abroad, it was an age of maritime expansion. Francis Drake sailed round the world (1577–1581).

The 16th century was the time when under the influence of radical changes in the basis of English society, in the production of material values and in human relations, in other words, with the advent of capitalism, radical changes occur in the spiritual life of the newly-arising nation and its new-born culture. The crisis of medieval scholastic culture was connected with the development of new economic and social relations: the rapid growth of agriculture, big cities and trade, the appearance of manufactures and new geographic discoveries (America was discovered by Columbus, the new sea route to India was traced). It was the epoch when national states were founded, new cultures created, religious dogmas gave way to science, art and literature which caused the rebirth of the ideals of Antiquity.

As a result of the new social relations the emancipation of the person opened wide horizons for his creative activities. This was the epoch of Humanism and the revival of Learning when church dictatorship gave way to the interest in the person, in knowledge and reason.

The Renaissance was 'the greatest progressive overturn of all known to mankind, the epoch which called for giants and which gave birth to giants of thought and passion, of universal knowledge,' as Karl Marx put it.

In philosophy the Renaissance ideals were based upon materialistic conception of Francis Bacon (1561–1626) which paved the way for experimental sciences.

The art of the Renaissance is closely connected with the folk art, it witnesses the creation of the literary Early Modern English language and national culture.

The Renaissance in the English literature began later than in Italy, France or Spain, but was much more intensive. It had two phases, the Early Renaissance and the High Renaissance, which is most vivid in the change of genres:

- the literature of the earlier phase is dominated by lyrical genres of poetry;

- the later phase is dominated by drama.

The earlier Tudor period is connected with the ideas of Church Reformation which took place in the reign of Henry VIII. The Reformation and its practical application, dissolution of monasteries and secularization of monastery lands began at a pretext of the Spanish divorce. Henry VIII obtained the divorce by breaking with Rome (by an Act of Parliament) announcing himself head of the church (Act of Supremacy, 1634), appointing a new arch-bishop of Canterbury, Thomas Cranmer. The Anglican church was now in a subordinate position to the crown. The Reformation was a religious expression of the bourgeoisie's social protest, but the king took measures for it not to be too radical: he protected the financial interests of the crown. The Anglican church became an important mainstay of absolutism.

One of the giant figures of the Early Renaissance was **Thomas More** (1478 – 1535). A great humanist, lawyer, statesman, writer and scholar, he was presumably a Catholic. His great work was *Utopia*, a scathing satire on feudalism and the emerging capitalism, on the government and society of England. For a short time he occupied the post of chancellor and was in opposition to the despotic methods of Henry's reformation which caused sufferings to many Catholics in England taking out their lands and, very often, their lives, transforming thousands of people into homeless vagabonds. Thomas More refused to agree with the king's policies and was accused of high treason and beheaded in compliance with Henry VIII's orders.

Utopia by Thomas More was originally written in Latin and printed in 1516 as Libellus vere aureus, nec minus salutaris quam festivus, de optimo reipublicae statu deque nova insula Utopia ('A truly golden little book, no less beneficial than entertaining, about the best state of a commonwealth and the new island of Utopia'). In the 16th century Utopia was translated into Dutch, French, Italian, Spanish and into English, Ralph Robinson's version being printed in 1551. Gilbert Burnet's translation was published in 1684.

It opens with a historical event, a delegation to Bruges in 1515 in which More took part. More is then introduced to the traveller Raphael Hythlodaeus Antwerp and enters into conversation with him. Raphael recalls conversations at the house of More's sometime patron Cardinal

Morton which attempt criticism and analysis of contemporary European society, and offer solutions for its ills, in the course of which Raphael cites the example of the Utopians, Book I ends with More's request to hear further of Utopia and Book II (which was written first) contains Raphael's description of the happy island state where all things are held in common, gold is despised and the people live communally. There is no private ownership of land and industrial tools, there exists a national system of education, the rule of work for all and a philosophy under which the good of the individual is subordinate to the common good. They know no wars, bellicosity is considered a vice as well as greed, hatred, desire to oppress others. The work ends with More's ambiguous reflections on the story: there are some things in Utopia he cannot agree with and other he would like to see implemented in Europe, although he doubts that they will be. More's approach is naive and imperfect in many ways, but the importance of the book is hard to overestimate. For the first time in history the dream of justice was combined with communal ownership and collective work. No wonder nowadays the book still arises controversial evaluations from critics with different social orientations.

Interpretations of *Utopia* (the name plays on two Greek words *eutopos*, 'a good place', and *outopos*, 'no place') are many and diverse. It has been seen as a programme for an ideal state, a contemplative vision of the ideal, a satirical look at contemporary European society, and a humanist 'jeu d'esprit'. Models for More's island state can be found in earlier literature. Plato's *Republic* is explicitly mentioned, while Plutarch had described an ideal Spartan commonwealth, and the most perfect island possible crops up in medieval theological debate. After the publication of *Utopia*, Italian humanists preoccupied themselves with works on ideal states, the most significant being Tommaso Campanella's *La citta del sole* ('The City of the Sun', written c. 1602). Bacon's *New Atlantis* (1627) was one of many such works in the 17th century, when 'Utopian' became current as an adjective. Subsequent Utopian literature comprises Swift's *Gulliver's Travels*, Samuel Butler's *Erewhon*, Aldous Huxley's *Brave New World* and George Orwell's *Nineteen eighty-four*.

Poetry is dominating in the Early Renaissance literature. The most well-known poets of the time were Edmund Spenser (1552–1599, see

below), Thomas Wyatt (1503–1542), the founder of the genre of the sonnet in English literature, Henry Howard Surrey (1517–1547), who introduced the blank verse, Philip Sydney (1554–1586).

The general interest in drama in the second half of the 16th century corresponded to the people's interest in folk art and was characteristic of the national rise of the period. It made drama the leading genre in the phase of the High Renaissance. More than 20 theatres worked in London, the companies of Richard Burbage (Lord Chamberlain's Men) and Philip Henslow being the most famous. Many comedies and tragedies were written by a group of playwrights called 'university wits', here belong Robert Greene (1558–1592), Thomas Kyd (1558–1594), Chrostopher Marlowe (1564–1593) and others. Their creative activity preceded that of Shakespeare whose works marked the top of the High Renaissance literature in England.

#### Edmund Spenser 1552-1599

A famous English poet, Spenser was born in London in an impoverished noble family and got his education at the University of Cambridge where he was taught Greek, Hebrew, Latin and French.

He began his literary work at the age of seventeen still at college. While in Lancashire he fell in love with a girl and though she didn't return his passion he made her the Rosalind of his *The Shepherd's Calendar* (1579). This poem brought him fame and made the first poet of the day. He was often called poet-painter for the colour and music of his verse.

In London he was introduced to the illustrious court of Elizabeth I and the Earl of Leicester brought him to the notice of the queen. Spenser was appointed secretary to the new Lord-Lieutenant of Ireland as a royal favour and had to leave England for Ireland where he spent some lonely years in the castle of Kilkolman confiscated form a rebellious Irish lord after the suppression of a rebellion in Ireland. In this beautiful place by the lake surrounded by mountain ranges Spenser wrote the first three pats of his *Faerie Queene* (Fairy Queen). Back in London

he published the poem in 1591. The success was great and the queen rewarded him with a pension but Spenser had to go back to Ireland. During the following rebellion in Ireland his youngest son was burnt to death in the ruins of the castle, Spenser, his wife and the other children fled to London where Spenser died three months later, in 1599.

His most celebrated poem is *The Faerie Queene* (1589,1596), an allegorical, chivalric, epic romance originally conceived in 12 books – a mixture of Greek myths and English legends, of which only the first six and fragments of a seventh were written. Spenser's other works include *Epithalamion* (1595) and *Prothalamion* (1596) and many sonnets. He enriched poetic dictum by introducing into his own poetry foreign loanwords, archaisms, pseudoarchaisms and dialect words. He adapted contemporary sonnet form, writing three lined quatrains and a couplet, and in *The Faerie Queene* perfected a new stanza form which became known as the Spenserian stanza. It presents eight iambic pentameters followed by an alexandrine rhymed 'a b a b b c c b c c'. The Spenserian stanza is suitable only for long narrative poems. It was later employed by Byron, Shelley and Keats.

Many of his poems contain thinly disguised references to contemporary political figures: thus the faerie queene served by the knights in the poem is, at one level of the allegory, Queen Elizabeth. Spenser's poetry influenced Milton, Wordsworth, Keats, and cast a spell on those for whom poetry was the creation of another world, a dream world of romance and enchantment, largely insulated from the realities of human life.

# Christopher Marlowe 1564-1593

A famous English dramatist of realistic trend and a poet, an ardent fighter against feudal tyranny and religious obscurantism. In his Tamburlaine the Great (1588), The Tragical History of Doctor Faustus (1589), The Rich Jew of Malta (1590) and Edward II (1592), he virtually founded Elizabethan tragedy, and made blank verse its medium.

Born in Canterbury into the family of a shoemaker Marlowe had to provide for his education himself. After finishing the Canterbury Grammar School he won a scholarship for a free education. On graduating from the University he didn't become a clergyman but went to London and in 1587 tried his talent on the stage. Soon an accident (he broke his leg) put an end to acting and he took to writing plays.

In his plays Marlowe approached history from political and philosophic points of view. Marlowe's tragedies show strong men, often men of power (monarchs, rich people), fascinated by their power. Tamburlaine the Great narrates the life story of a tyrant. Power is his leading passion. It stimulates Tamburlaine to cherish the hope of conquering the world. In his outrage and tyranny he goes too far beyond the scope of the human and is called the 'monster who knows not of gratitude'. Marlowe shows the inevitable retribution for all the evil done by the tyrant: Tamburlaine loses the war, his wife dies and he finds his death, too.

A historical chronicle *The Troublesome Reigne and Lamentable Death of Edward II* shows the struggle for power at the English court. Lord Mortimer is waging a dirty intrigue against the king using the queen as an accomplice. A lover of the Queen Mortimer makes Edward II resign and then has him killed. But the criminal loses his luck when the young king Edward III comes to the throne. Mortimer is found guilty and beheaded, and the queen is taken to the Tower. The fate of Mortimer was later used by Shakespeare in his *Richard III*.

The Tragical History of Doctor Faustus became one of the first English plays inspired by the German legend. This philosophic and psychological drama reveals the inner struggle of an ambitious scientist who strives for an unlimited personal freedom although he understands it will end up in isolation and death. He makes a pact with the devil, surrending his soul to Mephistopheles in return for youth, knowledge and magical power over the world.

Marlowe died a young man. Suspected of being disloyal to the Church he is supposed to be murdered by the police in a tavern fight in 1553. Marlowe created vivid and diverse dramatic characters, brought psychology and philosophic ideas into drama and thus became the immediate predecessor to William Shakespeare.

#### William Shakespeare 1564-1616

Shakespeare is generally considered the greatest dramatist the world has ever known and the finest poet who has written in the English language. The world has admired and respected many great writers. But only Shakespeare has generated such varied and continuing interest – and such constant affection.

William Shakespeare was born on or about April 23, 1564 at Stratford-upon-Avon, Warwickshire, in England. Stratford-upon-Avon at that time was a prosperous, self-governing market town with impressive streets and buildings; it was well known for its markets and fairs and had contacts with the outside world.

Not much is known of Shakespeare's father, John Shakespeare. He was a man of some importance in Stratford who had prospered in business, too. The son of a yeoman farmer, he began as a glover and after at least seven years of apprenticeship became a member of the Craft of Glovers, Whitetawers and Collarmakers. His progress in business enabled him to marry the daughter of Robert Arden, from whom his father rented his land. In 1557 he was elected to the Common Council and soon took a leading position in the affairs. He acted as Chamberlain for four years keeping the borough's accounts. In 1568 he became Bailiff, and by virtue of his office a gentleman entitled to his coat of arms. In 1577, however, after twenty years of continuous service, he suddenly ceased to attend the Council meetings. Biographers consider that his troubles were probably political not financial and caused by the new Bishop of Worcester who used every occasion to fine John Shakespeare.

The poet's mother, Mary Arden, was one of the eight daughters of Robert Arden, a rich farmer in the village of Wilmcote, where the Arden farmstead may still be seen. On mother's side Shakespeare was related to one of the greatest families of the West Country which took their name (the Ardens of Park Hall) from before the Norman Conquest.

John Shakespeare and his wife had eight children and lived in a well-built house of rough stone which was two storeys high with small windows cut in the roof. The house is still standing. It is now a museum. William Shakespeare was the eldest son and third child of the marriage.

Very little is known about the life of William, especially about his early years. For several years he went to school in Stratford, a free school called the Stratford Grammar School. In Elizabethan England every self-respecting community made careful provisions for the education of its children. Education was the business of the Church, but, like many other functions of the Church, the school at Stratford had passed from the Church into the keeping of the local administration. As in 1552 Stratford became by Royal Charter a corporate borough under a Bailiff, Alderman, and Burgesses, the new Common Council now paid the Vicar and the Schoolmaster. William was sent to school at the age of seven. He studied there for six years and was taught by Oxford and Cambridge University graduates. He got a good education and besides reading and writing he knew history, Latin and Greek.

In 1577 as a result of the change in his father's fortunes William was taken from the school and for some time had to help his father in the trade. He never went to school again. We know nothing about his life between his fourteenth and eighteenth year. When still at Stratford, Shakespeare became well acquainted with theatrical performances. Stratford was often visited by travelling companies of players. Shakespeare may have also seen miracle plays in the neighbouring town of Coventry.

In 1582, when little more than eighteen, he married Anne Hathaway, the daughter of Richard Hathaway who belonged to a well-respected yeoman family. The church ceremony took place in November which provokes rumours that rest on the unhistorical conjecture that the church ceremony was then, as it would be now, the marriage ceremony. But in respectable Elizabethan society it was no more than an after-ceremony to the marriage proper. Anne may have been eight years older than her husband, but this is not absolutely certain. On May 26, 1583 their daughter Susanna was born and in February of 1585 their twins named Hamnet and Judith were born.

Now Shakespeare had to support his wife and family. Little is known about these years. Some biographers (like Rowe) think he was deerstealing, others (Aubrey) states he was a schoolmaster in the country teaching Latin. He lived in Stratford until he was about twenty-one, when he left for London.

He arrived in London about the year 1586. The following few years are often called 'lost years' by his biographers because little is known for sure about the first steps of the future dramatist in London. Obviously during these first years of his life in London William had to go through many difficulties. Probably the first work he did there was at one of the two theatres that there were in London at that time. Then he became an actor and soon began to write plays for Richard Burbage's company of actors to which he belonged. Burbage was the leading tragic actor of the company and Shakespeare's friend and companion ever since. Very many of Shakespeare's plays were acted in a London theatre called The Globe. He became an actor before he wrote for the stage. As an actor he was learning in the best possible school - the stage; as an author he probably tried his hand by writing bits for the plays of older playwrights. No miracle except that of genius can account for Shakespeare's success. He began as an educated young man might have begun, by adapting for his purposes the models from the Latin authors familiar to him from his schooling. But his genius enabled him soon to develop an original style of his own that commanded the applause of wide public.

There is a story that when Shakespeare reached London he went straight to the theatre, determined to get work of some sort there; and that finding nothing better to do, he began by holding the horses of the fine gentlemen who came to see the plays. It is said that a little later he was employed to call out the names of the actors and the pieces, and after a time was given a small part to act. But he soon showed that he could make himself most useful in changing old plays and that was something which the actors themselves could not do. Every old play that Shakespeare took in hand, he made into something different and far better. Then he began to write plays himself.

Shakespeare's creative work is usually divided into three phases (on the Continent) or four phases (in the British tradition). The first period (1584–1594), beginning from Shakespeare's arrival in London to his joining the Lord Chamberlain's Men, the leading company of the time, is marked with the first author's poetic experiences and with the success of his comedies. Before the end of this period Shakespeare established himself as a popular dramatist and as a poet of whom much was expected. He

took one of the leading positions with the company, too. Shakespeare was already highly thought of in the courtly circles; and this is confirmed by the publication of his poems in 1593 and 1594 with dedications to Lord Southampton. During these years Shakespeare creates many of his early comedies, at least two history plays, *Henry VI* (in two parts) and possibly *Richard III*, and his first tragedy *Titus Andronicus*.

In the second period (1594–1599), from joining the Lord Chamberlain's Men to the opening of the Globe Theatre, most of Shakesteare's mature comedies and best histories, the first in the succession of his great tragedies Romeo and Juliet were created. His sonnets became known among his private friends. His Midsummer Night's Dream is perfect in its kind and unsurpassed for the marvellous harmony it establishes among so many of its elements. Shakespeare's main interests being comedy and prose, this is reflected in the figure of Falstaff, a brilliant joyful character which overwhelms even the historical interest in the two parts of Henry IV.

In this time Shakespeare lived in London in easy circumstances. In 1596 John Shakespeare obtained from the College of Heralds a grant of arms: he was entitled to it as a former Bailiff of Stratford. The family shield now showed 'in a field of gold upon a bend sable, a spear of the first, the point upward, headed argent', and above as crest 'a falcon, with his wings displayed, standing on a wreath of his colours, supporting a spear, armed, headed, and steeled silver'. The motto was 'Non sans droit'.

The third period (1599–1608), from opening The Globe Theatre to the taking over of The Black Friars Theatre, is marked by the creation of Shakespeare's best tragedies.

In 1599 Shakespeare and the Burbages with their associates built their own theatre and became owners of <u>The Globe</u>. It crowned a long-cherished desire of Shakespeare for a permanent playhouse where the actors and playwright could do without profit-seeking businessmen who took nearly all the money themselves for arranging the place to perform. The Globe was a summer theatre on the bank of the Thames outside London at Southwark. The building was round, the galleries and the stage had a thatched roof over them but the pit was open to the sky. There were two doors with the sign of Hercules bearing the globe

on his shoulders in front of the main door. The Latin inscription read: 'All the world is a stage.' A flying flag was on top of the theatre during the performance. Performances always began at 2 p.m.; here was very little scenery, the actors trusted the imagination of the audience. The stage had no curtain which explains the necessity of some personages to appear at the end of a tragedy to carry away the 'corpses' who otherwise would have had to get up and leave the stage by themselves. For the nobility chairs might be placed on the very stage. Usually there were two performances at weekends, the first often being bearbating. The tragedy was often followed by a farce according to the audience's taste for pleasure.

The Globe Company rose to the position of leadership in the drama for both William Shakespeare and Richard Burbage were at the height of their powers.

Although Shakespeare made London his home, it is probable that he often visited Stratford, where his family continued to live. He bought the largest house in his native town, paid his father's debts, but he did not spend much time there till 1610 when he resigned to Stratford. In 1601 Shakespeare's father died, and so did his mother in 1608. Such family events as well as his daughter Susanna's marriage in 1607 called him back to Stratford.

The great public event was the death of Queen Elizabeth and he arrival of James in London in May 1603. The king at once took over the Lord Chamberlain's Company and they were now known as the King's men. Shakespeare was now in a position to make considerable purchases of land at Stratford and other investments. During this period Shakespeare, now a man of thirty-five, produced the plays which made the name of the Globe for ever famous. Those were his seven great tragedies, four of which are acknowledged by critics to be his masterpieces: *Hamlet, Othello, King Lear and Macbeth.* Many explanations have been offered for this apparently sudden shift in Shakespeare's interest. But it seems unnecessary to attempt an analysis of this psychological problem here, for the tragedies rightly interpreted do not reveal a spirit of gloom and disillusionment. Rather, a 'tragic' period is seen as the natural development of the previous periods and should be explained only as the growth and nature of Shakespeare's art.

The last period (1608–1613) beginning with taking over of The Black Friars Theatre to the burning of the Globe Theatre, produced plays with happy endings; but to distinguish their peculiar colouring from that of his earlier comedies they have been called Romances. Romances are closely linked with the previous tragedies. Shakespeare's return to comedy gave him an opportunity for the expression of something he had at heart, something which came naturally after the struggle of tragedies, his sympathies with people's fears and hopes.

Henry VIII became his last play. During its first performance, on 29th June 1613, the Globe was burnt to the ground and this accident may be taken as marking the conclusion of Shakespeare's work as an actor and dramatist.

Shakespeare seems to have passed his last days quietly at Stratford. On February 10, 1616, Shakespeare's younger daughter, Judith, married Thomas Quiney, the son of his Stratford neighbour\_Richard Quiney. Within a month, on April 23, 1616, Shakespeare died at the age of 52. He was buried inside the Stratford parish church. His monument was carved by a Dutch sculptor who lived near Shakespeare's Globe Theatre and must have seen Shakespeare many a time. The bust records the day of death as April 23, the generally accepted date of his birth. On the stone of Shakespeare's grave are the lines written by Shakespeare himself (given in contemporary translation):

Good friend, for Jesus' sake forbear

To dig the dust enclosed here;

Blessed be he that spares these stones,

And cursed be he that moves my bones.

These lines give Shakespeare's own request. That's why Shakespeare's body was left at Stratford and was not taken to Westminster Abbey where tombs of many famous English writers and poets are found. His wife was buried beside him in 1623.

Shakespeare's son, Hamnet, died in 1596 at the age of 11. The playwright's daughter Susanna had one child, Elizabeth, who bore no children. Judith gave birth to three boys, but they died before she did. Shakespeare's last direct descendant, his granddaughter, Elizabeth, died in 1670.

### Approximate order of composition of Shakespeare's plays:

Period 1584	Comedies Comedy of Errors Taming of the Shrew Two Gentlemen of Verona Love's Labour's Lost	Histories Part I Henry VI Part 2 Henry VI Part 3 Henry VI Richard III King John	Tragedies Titus Andronicus
1594	Midsummer Night's Dream Merchant of Venice Merry Wives of Windsor Much Ado about Nothing As You Like It	Richard II Part 1 Henry IV Part 2 Henry IV Henry V	Romeo and Juliet
1599	Twelfth Night Troilus and Cressida Measure for Measure All's Well that Ends Well		Julius Caesar Hamlet Othello Timon of Athens King Lear Macbeth Antony and Cleopatra Coriolanus
1608	Romances: Pericles Cymbeline Winter's Tale Tempest	Henry VIII	

The fate of **Shakespeare's printed works** is complicated. All in all he is the author of 37 plays, 2 poems and 154 sonnets. His first printed works were two long poems prepared for publication by himself. But it was different with plays. Shakespeare did not print his plays when he produced them because, on the one hand, the actors did not favour such a procedure for fear that a publication might affect their takings at the theatre and besides the play might be taken by a rival company.

On the other hand, there was no reading public, publishers were only too ready to print his plays, but there was nothing in the nature of modern copyright to protect the author's interest. That is why only a few of his plays (the so-called Good Quartos) were published from Shakespeare's authoritative texts during his lifetime, others which appeared before 1616 were so-called Bad Quartos, 'pirate editions', printed either by needy actors or from the scripts received from 'spies' at their performances. This accounts for great discrepancies in texts of the plays. Among the fourteen authorised texts there are Titus Andronicus, Love's Labour's Lost, Romeo and Juliet, Richard II, Richard III, Part 1,2 Henry IV, Merchant of Venice, Midsummer Night's Dream, Much Ado about Nothing, Hamlet, Troilus and Cressida, King Lear, Othello.

In 1623, seven years after Shakespeare's death, his old friends and fellow-actors, John Heminge and Henry Condell, gave the world the first collected edition of Shakespeare's plays. This is known as the First Folio. The Second, Third and Fourth Folios followed in 1632, 1663 and 1685 respectively. Subsequent editorial labours of modern editors made it possible to remove the corruptions and to single out the texts generally acknowledged today as the Shakespeare canon.

A full survey of the remakes and transpositions of Shakespeare's works into the other arts would have to include graphic representations (especially the Shakespearean paintings so popular in the 19th century), music and writings inspired by the plays and poems. It seems prudent to restrict the present account to works offering to perform the plays in a new medium. Shakespearean operas may be said to date from the Restoration versions of The Tempest and, particularly, A Midsummer Night's Dream (as The Fairy Queen, 1692, with music by Purcell and a libretto by Settie). Incidental music - by, for example, Berlioz, Liszt, Tchaikovsky and Elgar - has sometimes been provided on such a scale as to turn the plays into semi-operatic entertainments, while Mendelssohn's Dream music was for long almost inseparable from the play. Verdi's Macbeth (1847 and 1865) and Othello (1887) are vigorous, perceptive readings of the plays, and his last opera, Falstaff (1893), has a poetic quality not usually found in The Merry Wives of Windsor. A popular and likeable adaptation of the

same work is Otto Nicolai's *Die lustigen Weiber von Windsor* (1849). Benjamin Britten's *A Midsummer Night's Dream* (1960) is considered by many to be the best Shakespeare opera since Verdi. Shakespeare has also been put to good account in musical comedy: Rodgers and Hart made *Comedy of Errors* into *The Boys from Syracuse* (1938); Cole Porter's *Kiss Me, Kate* (1948) is about the tribulations of actors touring with *The Taming of the Shrew*, and in *West Side Story* (1957) Leonard Bernstein and Jerome Robbins transposed the story of Romeo and Juliet to New York. Choreographers as well as composers have found inspiration in the plays, with results that range from the brief psychodramas of Robert Helpmann's *Hamlet (W8)* and Jose Union's *The Moor's Pavane* (1949) to the lavish full-length *Romeo and Juliet* ballets using Sergei Prokofiev's music (1938). *The Taming of the Shrew* was made into a ballet by John Cranko (1969).

### Romeo and Juliet

A tragedy by William Shakespeare, first performed c. 1595 and published in a corrupt Quarto (Ql) in 1597 and an authentic one (Q2) in 1599 as well as in the First Folio of 1623. The source was a poem by Arthur Brooke *The Tragical History of Romeus and Juliet* (1562), but the story was, in its main outlines, well known.

The enmity of two great families, the Capulets and the Montagues, is a blight on the city of Verona. After a street brawl, the Prince orders the families to keep the peace on pain of death. Capulet, partly to demonstrate his willingness for Count Paris to marry his daughter Juliet, plans a masqued ball. Romeo, the lovesick son of Montague, decides to attend, effectively masked, in pursuit of his beloved Rosalind. At the ball, he and Juliet meet and immediately fall in love, but Tybalt, recognizing Romeo as a Montague, has to be restrained from fighting him. Romeo waits under Juliet's balcony, and they arrange a secret marriage, with the collusion of their mutual confessor, Friar Lawrence, and Juliet's Nurse.

The marriage takes place, and is immediately followed by disaster, when Romeo tries to prevent a duel between his mercurial friend Mercutio and the angry Tybalt. Mercutio is fatally wounded as a result

of Romeo's intervention, and Romeo kills Tybalt as a reprisal. Banished from Verona, he leaves for Mantua after a single night with his new wife. Before Friar Lawrence can find a way of making the marriage public, Capulet decides that Juliet must marry Paris immediately. Friar Lawrence advises Juliet to acquiesce, but gives her a potion to take on the eve of the bigamous wedding. He explains that the potion will give her the appearance of death for 42 hours. She will be taken to the family vault, where the friar will arrange for Romeo to greet her when she wakes.

In plague-torn Mantua, Friar Lawrence's message fails to reach Romeo. Desperate at the news of Juliet's death, Romeo buys poison, goes to the Capulet vault for a last sight of Juliet and, encountering Paris there, kills him and drinks the fatal draught. Juliet wakes, finds Romeo dead and stabs herself with his dagger. The sequence of events, related by Friar Lawrence, serves to reconcile the two warring families.

The achievements of Romeo and Juliet have been so long recognized as to threaten the play with over-familiarity. Theatrical popularity has been assured by its clear plotting and the lyrical heights of its love poetry, together with the vivid creation of its minor characters, particularly Mercutio and the Nurse. That Shakespeare could write a tragedy of 'star-crossed love at much the same time as he was parodying one in the Pyramus and Thisbe play of A Midsummer Night's Dream is an indication of his extraordinary range as a writer.

### M King Henry IV

A history play in two parts by William Shakespeare. The plot was drawn largely from Holinshed's Chronicles.

Part One. First performed in c.1597 and first published in Quarto in 1598. The historical events described in the play begun with the uprising of Owen Glendower and the defeat of the invading Scots by Henry Percy (Hotspur) and culminate in the defeat and death of Hotspur at the Battle of Shrewsbury (1403). The decisive usurper, Henry IV, is a careworn king, thwarted in his desire to expiate his crime by leading a crusade by the threat of civil war. Henry IV is further troubled by his son's waywardness. Prince Hal beguiles the

time in the company of the fat knight, Sir John Falstaff, drinking in taverns and plotting practical jokes. By comparison, Hotspur seems all the more a hero. But when Hotspur, angered by the King's refusal to ransom his brother-in-law Mortimer, joins forces with Glendower, it is Prince Hal who saves the day at Shrewsbsury, fighting gallantly in defence of his father and killing Hotspur in single combat — a death for which Falstaff claims the credit.

Part Two. First performed c.1598 and first published in Quarto in 1600. The play covers, in a highly compressed form, the period from the battle of Shrewsbury to Henry IV's death in 1413. After his triumph at Shrewsbury, Prince Hal has returned to the riotous company of Falstaff and his cronies, but takes up arms when the rebel forces gather again. Falstaff, recruiting in Cotswolds, finds a welcome with Justice Shallow, with whom, in his youth, he 'heard the chimes at midnight'. Prince John, younger son of Henry IV, persuades the rebels to disperse their army and then arrests the leaders for high treason. The dying King hears of this successful campaign. He falls asleep with the crown beside him, and Prince Hal, thinking him dead, holds the crown that will be his. They are reconciled, and the feeble King advises his son to unite England by undertaking a foreign campaign. Overjoyed to hear of Hal's succession, Falstaff boasts of his future under the new king, but the transformed Henry V spurns him in public during his coronation procession.

The two parts of *Henry IV* are an extraordinary achievement. The bare bones of the old-fashioned chronicle play are freshened up with the riches of what is almost social history. Hotspur is a hero whose home-life is that of a benevolent merchant. Falstaff is both knight and vagabond, a vital link for the future king between the court he knows and the submerged life of London's backstreets. Falstaff's trip into the Cotswolds introduces yet another layer of English life, that of rural culture. And Shakespeare has found a different language for each of the social strata he exhibits. So popular was the magnificent creation of Falstaff that he had to write *The Merry Wives of Windsor* to satisfy popular demand. This is fair evidence of the great contemporary popularity of *Henry IV*.

A comedy by William Shakespeare, first performed c. 1599 and published in the First Folio of 1623. The source is Thomas Lodge's *Rosalynde*.

Oliver de Boys has deprived his younger brother, Orlando, of his birthright, and plans to have him killed by tempting him into a match with the champion wrestler of the ducal court. At the court Orlando meets Rosalind, daughter of the deposed duke, and her cousin and friend Celia, daughter of the usurping Duke. Orlando wins his bout and Rosalind falls in love with him; but their love is hopeless in Duke Frederick's unjust court. Orlando flies to the Forest of Arden. Rosalind is banished by the duke. She decides to disguise herself as a boy (Ganymede) and Celia leaves with her, in the role of Ganymede's sister, Aliena. Together with the court fool. Touchstone, they, like Orlando, reach the Forest of Arden.

The forest is also the refuge of the banished duke, whose court in exile includes the solitary and wryly speculative Jaques. Orlando is welcomed by the duke and the unexpected comfort gives him leisure to write love poems for his lost Rosalind and post them on trees. Rosalind and Celia find them, and Rosalind uses her male disguise as a pretext for gently testing Orlando's love. She is disturbed to find her new persona loved by the pastoral Phebe. The forest idyll is threatened when Duke Frederick sends Oliver to track down his brother; but Oliver undergoes a change of heart, is saved from death by Orlando and falls in love with Celia. In a joyful scene, Rosalind oversees the matching of Celia and Oliver, Phebe and her equally pastoral lover Silvius, Touchstone and his wench Audrey, and Orlando and herself. Duke Frederick, suddenly repentant, restores his banished brother to the dukedom and himself takes refuge from the world, accompanied by Jaques.

Despite the subtlety of its construction As You Like It acknowledges the more primitive pull of fertility rituals and folk festivities. The release from the pressures and constraints of the court brings to all its leading characters a new understanding of their true priorities. However improbable its incidents may seem on a purely narrative level, the harmony of their outcome is profoundly satisfying. As You Like It is the most charitable of Shakespeare's mature comedies.

### Hamlet. Prince of Denmark

A tragedy by William Shakespeare, first performed c. 1601. A bad, perhaps pirated, Quarto (Q!) was published in 1603. Modern editors use a second Quarto (Q2), published in 1604, and the text in the First Folio of 1623. Both are used by modern editors. Various sources have been proposed, among them a lost play, or *Ur-Hamlet*, perhaps by Thomas Kyd. We do not know whether Elizabethan audiences were familiar with the story before Shakespeare wrote his play.

The recent death of King Hamlet has brought his brother Claudius to the Danish throne. Claudius has also married the King's widow, Gertrude. Prince Hamlet, spectacularly mourning both his father's death and his mother's remarriage, learns from his friend Horatio that his father's ghost has appeared on the battlements of Elsinore. Hamlet decides to watch with him, encounters the ghost and learns that Claudius poisoned his father. Hamlet enjoins his friends to secrecy and swears vengeance, but defers it by alternating between self-doubting soliloquies and displays of feigned madness intended to confirm Claudius's guilt. He denounces Ophelia, whom he had loved, and succeeds in convincing her father, the court chamberlain Polonius, of his madness.

The arrival of a company of actors at the Danish court provides him with further opportunity. He persuades them to stage an old play whose story offers a persuasive parallel to Claudius's crime. Claudius gives himself away, and orders Hamlet to go to England, where he plans to have him killed. Hamlet escapes his pursuers, confronts Gertrude in her chamber and stabs to death the eavesdropping Polonius, apparently on the assumption that it is Claudius, not Polonius, behind the arras. Determined to avenge Polonius's death, his son Laertes returns to Denmark, where he finds Ophelia mad. News reaches Claudius that Hamlet is back in Denmark. He plots with Laertes a duel in which Hamlet's death will be assured by a poison-tipped sword. News of Ophelia's death by drowning strengthens Laertes's resolve. The duel takes place and culminates in the death of Gertrude, Laertes, Claudius and Hamlet. The play ends with Fortinbras of Norway, newly proclaimed King of Denmark, ordering a military funeral for Hamlet. Here is a famous soliloguy of Hamlet:

"To be or not to be, that is the question: Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune. Or to take arms against the sea of troubles. And by opposing end them. To die, to sleep -No more, and by a sleep to say we end The heart-ache, and the thousand natural shocks That flesh is heir to: 'tis a consummation Devoutly to be wished. To die, to sleep -To sleep! perchance to dream! ay, there's the rub. For in that sleep of death what dreams may come, When we have shuffled off this mortal coil. Must give us pause - there's the respect That makes calamity of so long life: For who would bear the whips and scorns of time. The oppressor's wrong, the proud man's contumely, The pangs of despized love, the law's delay, The insolence of office, and the spurns That patient merit of the unworthy takes. When he himself might his quietus make With a bare bodkin? Who would fardels bare. To grant and sweat under a weary life, But that the dread of something after death, The undiscovered country, from whose bourn No traveller returns, puzzles the will, And makes us rather bear those ills we have, Than fly to others that we know not of? Thus conscience does makes cowards of as all, And thus the native hue of resolution Is sicklied o'er with the pale cast of thought, And enterprises of great pitch and moment With this regard their currents turn awry, And lose the name of action..."

Notes: consummation – the fulfilment of a wish the rub – here obstacle (from a game of bowls) insolence of office – shameless bullying at governmental departments

spurns – contemptuous refuses quietus– end of things, release from life, death bare bodkin – simple dagger fardel(s) – burden(s) conscience – here thoughts awry – wrong

The play has provoked more discussion, more performances and more scholarship than any other in the whole history of world drama. It stands at the very centre of Shakespeare's dramatic career. In no other play does Shakespeare subject to such detailed scrutiny the whole art of theatre itself. It is not an accident that the play-within-the-play holds a central position in the drama. It is an aspect of the topsy-turvydom of Denmark under Claudius that real feeling should present itself as seeming.

# M King Lear

In this tragedy, first performed in 1605, W. Shakespeare turned to various sources, including Holinshed's *Chronicles* for the outline of Lear's story and sir Philip Sydney's *Arcadia* for the Gloucester sub-plot.

The aged British King decides to share his kingdom between his three daughters and spend his remaining years as a regular guest at their courts. The plan goes awry when his youngest (and favourite) daughter, Cordelia, refuses to earn her share by joining her older sisters, Goneril and Regan, in exaggerated public declarations of love for her father. The angry King banishes the Duke of Kent when he defends Cordelia, and divides his kingdom between Goneril and Regan. The despised Cordelia is taken, without dowry, as wife by the King of France and leaves the country. Lear finds Goneril's grudging hospitality an outrage and leaves for Regan's castle, but she puts even greater restrictions on his entertainment. The incredulous King rants against his cruel daughters and is finally driven out to brave the hardships of the heath during a storm. Only his Fool and the loyal Kent, serving him in disguise, go with him. They meet 'poor Tom', apparently a mad beggar but really Edgar, son of the Duke of Gloucester, who has fallen

from his father's favour through the plotting of his illegitimate brother Edmund. Tried beyond his strength, Lear goes mad, and, in his madness, encounters his own unprotected humanity.

When Goneril, Regan, Edmund and Regan's husband the Duke of Cornwall hear that a French army has landed, and that Lear is being taken to Dover to be reunited with Cordelia, they blind Gloucester, whose pity for the King has led him to assist his escape to Dover. Edgar, still posing as poor Tom, tends his father until death. Lear finds Cordelia at Dover and is restored to sanity; but the French lose the battle and Cordelia and Lear are captured. Edmund, powerful because he is the lover of both Regan and Goneril, gives orders that they should be put to death. He is defeated in single combat by Edgar but his dying confession comes too late to save Cordelia. Lear dies cradling her body and insisting she is still alive.

King Lear combines various problems: it is a domestic tragedy of parents and children; public tragedy in which the king's sufferings make him discover a common humanity with the most despised of his subjects; a theological or philosophical drama which probes the various meanings of 'nature'. It is one of the most titanic of Shakespeare's great tragedies.

## The Tempest

A romance by William Shakespeare, first performed c. 1611 and published in the First Folio of 1623. This fantastic tragicomedy draws on accounts of a shipwreck off the Bermudas in 1609 and Montaigne's essay 'Of the Cannibals', but no single main source has been identified. This very eclecticism has given strength to those who argue that, in writing what he felt might be his last work for the stage, Shakespeare was consciously summarizing his theatrical art.

Prospero, exiled Duke of Milan, has taken up a 12-year residence on a remote island, previously inhabited only by the airy spirit, Ariel, and the earthy Caliban, deformed son of the dead witch, Sycorax. With Prospero is his innocent daughter, Miranda, together with the books and the staff that enable him to practise magic. It is by magic that he brings about a

storm and arranges for the arrival on the island of a group of shipwrecked figures from his past. From Milan come his usurping brother Antonio and the loyal counsellor Gonzalo, who gave Prospero what help he could when he was cast adrift 12 years before; and from Naples come King Alonso, his son Ferdinand and Sebastian, the king's scheming brother. The play recounts the various adventures of these characters, all overseen by Prospero and organized by Ariel. The outcome is that Miranda, who could recall no man save Caliban and her father, falls in love with Ferdinand, that Sebastian's malice is exposed to Alonso, and that Antonio restores the dukedom of Milan to Prospero. At the play's end, Prospero releases Ariel from his service, returns the island to a chastened Caliban, breaks his staff and buries his books. All will sail for home, guided by the gentle winds Ariel has conjured up.

Although formally a comedy, *The Tempest* is more aptly associated with the group of tragicomic romances with which Shakespeare greeted his company's move into the indoor Blackfriars theatre: *Pericles, Cymbeline* and *The Winter's Tale*. It is a complex poetic work, whose mechanical plotting serves to draw attention to wider aesthetic and philosophical themes.

### Shakespeare's Sonnets

They were first printed in 1609 by George Eld for Thomas Thorpe. At least some were written earlier, for Francis Meres's *Palladis Tamia* (1598) spoke of Shakespeare's 'sugared sonnets' circulating among his friends, and versions of 138 and 144 appeared in *The Passionate Pilgrim* (?1599). Since the 1590s saw a great English vogue for the sonnet, initiated by Sidney's sequence *Astrophi and Stella*, it is likely that Shakespeare wrote most of his sonnets before 1600. They are dedicated to 'Mr W. H.', the 'only begetter' of the poems. His identity and whether he is to be identified with the youth addressed in the sonnets is still a matter for debate, which is sometimes only tangentially relevant to the sonnets themselves. Henry Wriothesley, Earl of Southampton, and William Herbert, Earl of Pembroke, have long been popular as candidates for Mr W. H. and also for the youth in the sonnets, who is

apparently aristocratic. Similar, and even less successful, attempts have been made to identify the so-called 'Dark Lady' who is the troublesome and unfaithful mistress of the later sonnets, and the "Rival Poet' of such poems as sonnet 86.

As the sequence of sonnets stands in the 1609, it falls into two sections:

- 1 − 126 are concerned mainly with the youth;
- 127–154 mainly with the mistress.

It is just possible to glimpse the poet's love for a young man, whom he initially persuades to marry and beget children, and promises to immortalize, and who is then seduced by the poet's mistress. Within the larger divisions of poems to the youth and to the mistress smaller groups of poems can be identified. Sonnets 1–7 urge the youth to marry as a means of immortality. Their theme and poetic imagery may be summed up by a line from Erasmus's *Education of the Christian Prince:* 'He does not die who leaves behind a living image of himself.' This image, even in the later poems of this first section, becomes the image created by poetry, and the theme is fully expressed at the end of sonnet 18, the famous "Shall I Compare Thee to a Summer's Day", in the triumphant assertion "So long as men can breathe or eyes can see, So long lives this, and this gives life to thee."

The poet offers his poetry as a means of immortality for both the youth and himself. The poems to the youth dwell on the great Renaissance themes of friendship, love, death, change and immortality and the relationship of the poet's art to all of these. Sonnet 116, Let Me Not to the Marriage of True Minds, bravely asserts that 'Love's not Time's fool'. Sonnet 126 may be intended as a conclusion to the first group.

The rest of the sonnets are mainly about the poet's relationship with the mistress. Sonnet 130, My Mistress' Eyes are Nothing Like the Sun, parodies the excessive hyperbole of sonneteering conventions. Many of these poems are bitter about the mistress's infidelity and some express disgust at sexual activity (135 puns relentlessly on 'will' and 129 describes lust as Th'expense of spirit in a waste of shame').

Wordsworth in a sonnet about sonnets thought that 'with this key Shakespeare unlocked his heart'. Although not all the sonnets are of the same excellence, they have assured Shakespeare's immortality.

### Ben(jamin) Jonson 1572-1637

A famous playwright and poet, Ben Johson was born in Westminster and educated at a local school. Little is known about his younger years. He may have worked with his stepfather, a master bricklayer. In 1597 he was already an actor and playwright. Before that he had probably served as a soldier in Flanders, was married and had several children. In 1598 in a duel he killed a fellow actor and escaped execution by pleading benefit of clergy. The reputation for fearless speaking of his mind has clung to him ever since.

It was his second play, a comedy Every Man in His Humour, that turned him into a celebrity in 1598 and created a fashion for 'humorous' comedy. He followed it, less successfully, with Every Man out of His Humour (1599) and Cynthia's Revels (1660), satirical comedies which displayed Jonson's classical scholarship and his delight in formal experiments. His quickness to take offence and his stubborn belief in his own superior talent made him a leading participant in the war of the theatres of the time. His next play Sejanus, His Fall (1603) brought further trouble as he was summoned before the court to answer charges of 'popery and treason'. Like his later Roman tragedy Catiline, His Conspiracy (1611) Sejanus is too ponderous to stand comparison with Shakespeare's Roman plays. Unlike Shakespeare Jonson didn't reveal the versatile human nature, but defined each personage with one leading feature – 'humour' and developed this feature throughout the play.

The plays on which his enduring reputation rests are all comedies and all written between 1605 and 1614. They are Volpone (1605), Epicoene: or, the Silent Woman (1609), The Achievement (1610) and Bartholomew Fair (1614). It is here that Jonson's stagecraft is at its ingenious. The incidents and episodes are artfully controlled and yet preserve an air of improvisatory spontaneity. The characters, though strictly defined by their names, seem willing to command the freedom of the stage. Bartholomew Fair is one of the most adventurous and original plays by Jonson. Called so because it was performed on 24 August, St Bartholomew's Day, it contains a number

of stories and a gallery of vivid characters. Adam Overdo, a justice, comes to the fair to spy out its intrigues and is engulfed by them. The country squire, Bartholomew Cokes, brings his lively betrothed, Grace Wellborn, but, simpleton that he is, is easily outwitted by her rival suitors, Winwife and Quarlus, and robbed of everything including his future wife. He servant Waspe has a biting tongue but ends up in the stocks. Jonson proves to be a shrewd observer of the behaviour of his contemporaries.

The literary principles of Jonson were centred around democratic reflection and sharp critique of human vices, his stories are politically-centred, his plays obey the rules of strict genre division which makes them different from free compositional principles of Shakespeare. Jonson's creative work serves a linking element between realism of the Renaissance and classicism of the 17th c. Satirical grounds of his works influenced many English writers of the 18th and the 19th c. such as Fielding, Smollett, Dickens, Thackerray.

# Wolpone: or, The Fox

This comedy by Ben Jonson (staged in 1605-6, published in 1607) is considered his masterpiece. Formally set in Venice, the comedy mocks the customs and values of the rising merchant classes of Jacobean London.

Volpone, a wealthy Venetian without heirs, pretends to be nearing his death in the confident belief that avaricious legacy-hunters will appear at once to be duped by his quick-witted servant Mosca (fly). Three of well-esteemed citizens prove to be tempted by the legacy. The lawyer Voltore (vulture) is ready to infringe the laws. The decrepit Corbaccio (crow) is going to disinherit his own son. The sanctimonious Corvino (vaven) will send his virtuous wife, Celia, to Volpone's bed. At last Volpone overreaches himself when, having willed his property to Mosca, he pretends to be dead. The infuriated Voltore takes the matter to court and Volpone is punished for his plotting along with everyone else but Corvino's wife and Corbaccio's son — they are rewarded.

### Discussion Questions

- According to your outline of the British history of the Middle Ages which points can be singled out as crucial? How did they influence the literary process in England?
- 1. Construct the basic characterisrics of social, cultural and linguistic issues of the English Renaissance. Which do you think are the differences between the English and European Renaissance?
- 2. Which periods in Shakespeare's creative work are characterised mainly by comedies? by histories? by tragedies? Speak about his comedies, histories and tragedies.
- 3. Which ideas were the leading in the creative work of Ben Jonson? Analyse his comedies.

## Additional Readings

Appreciating Literature / Ed. George Kearns. – Lake Forest, Illinois: Macmillan / McGrow-Hill, 1984.

Rogers P. The Oxford Illustrated History of English Literature. – Oxford, New York, Toronto: Oxford University Press, 1987.

The Oxford Companion to English Literature / Ed. Margaret Drabble. – Oxford: Oxford University Press, 1985.

Full-text database of everything written by Shakespeare: http://www.g.cs.usyd.edu.au/~matty/Shakespeare

Journal of the British Shakespeare Association:

www.tandf.co.uk/journals

### Translation Exercises

Analyse texts of Shakespeare in the Translation section (Poetry, Ex. 1, 2) at the end of the book.

#### **CHAPTER 4**

#### THE SEVENTEENTH-CENTURY LITERATURE

### **Dutlines**

Historically the 17th century falls into distinct periods of the prerevolutionary first half of the century, 'the Jacobean age', the Bourgeois Revolution and Civil War of the middle of the century and the Restoration of monarchy at the end of it. But literary history can not always be easily divided into exact periods.

### **British History**

#### Stuart monarchs

- 1603-1625 James I. Ruled over the whole British Isles
- 1625–1649 *Charles I.* The king of limited intellectual ability, he maintained the court of taste and refinement. War against France (1627–1629). Parliament dissolved (1629). Executed in 1649.
- 1949–1660 No king. Bourgeois Revolution (1640). Bourgeois semidemocratic Republic. Civil war (1642–1660). War against Holland (1652–1654). Oliver Cromwell as Lord Protector.
- 1660–1685 Charles II the 'Merry Monarch'. The House of Lords restored. The king was forced to govern in partnership with Parliament. Puritans driven out of public life by laws of 1661 and 1665. Founding of New York (1664) named after the Duke of York, the future king, James II. The Great Plague of London (1664–1665), the Great Fire of London (1666). 'Popish Plot' (1678). Two political parties emerged, later called Whigs and Tories. Terror against Whigs (1681–1685).
- 1685–1688 *James II* (James VII of Scotland). Suspension of laws against Catholics. Poor timing. The Church of England felt threatened. Most of the country was against the king.

'Glorious Revolution' (1688) - replaced by Mary, his protestant daughter, James II fled abroad.

The accession of King James I in 1603 inaugurated 'the Jacobean age'. The son of Mary Queen of Scots, he made little protest at the execution of his mother by her sister, queen Elizabeth I (1587), and he succeeded to the English throne on the death (1603) of Elizabeth I. He rapidly lost all popularity by his hostility to Puritans who were bearers of bourgeois-revolutionary ideology, his subservience to Spain, his domination by favourites such as Buckingham, and his personal morals that shocked contemporaries. Disappointed Catholics formed the unsuccessful Gunpowder Plot (1605) to blow up king and Parliament.

When absolute monarchy was established by the Tudors it was welcomed by the merchants and the landed gentry, 'the new nobles' were ready to give the crown every support in exchange for the crown protection wisely offered by the monarchs. As James I came from Scotland which was much less industrially developed than England he didn't understand the value of the bourgeoisie support for the monarchy, for the growth of industry and foreign trade. Neglecting the interests of the historically progressive classes of the period he had a Parliament opposition formed against him culminating during the reign of his son Charles I.

The Authorized Version of the Bible (the so-called 'King James' Bible') was published in 1611 during his reign.

When Charles I took his father's place on the throne he pursued the unpopular policy of the Stuarts and even brought back some feudal laws. Charles I embittered Parliament by his French Catholic marriage to the daughter of King Louis XIII and his adventurous military plans. In 1628 the king arrested leaders of the opposition, dissolved Parliament and for eleven years ruled without it. The war started by Scotland against England in 1639 forced him to call Parliament again in 1640.

The following two decades are known as the Revolution and the Civil War. Oliver Cromwell, a landlord from Huntingdonshire, won the war against the Royalists. According to the Court sentence Charles Stuart was found guilty as a tyrant, traitor, murderer and public enemy and executed (beheaded) on January 30, 1649. In 1649–1660 England

was a semi-democratic republic. Until 1653 it was under the rule of the House of Commons, many of whose members had been removed when they had opposed the trail of Charles I. From then until 1658, Oliver Cromwell was Lord Protector of the Realm in place of a king and rather like a modern president.

As a result of England's military strength and the confirmation of the power of the middle classes, England's international prestige increased. As a body, though, Parliament was too awkward an institution to carry out policy and Cromwell failed to rule adequately. On his death in 1658 however, the English decided that if they were to live under a hereditary protectorship it might as well be a king. Charles II was brought back from exile and the monarchy restored. Nevertheless, Parliament remained strong.

The English literature of the beginning of the 17th c. was enriched by the creative work of the **Metaphysical Poets**. Their poetry was marked by feeling combined with ingenuous thought; elaborate, witty images; an interest in mathematics, science and geography; an interest in the soul; direct expression and colloquial language even in the sonnets and lyrics. The most famous of the succession of the poets was John Donne (1572–1631). Apart from John Donne, other Metaphysical Poets include Henry King, George Herbert, Richard Crashaw, Henry Vaughan and some others.

The Civil War was followed by a period of Restoration. The corrupt manners and amoral behaviour of the nobility and the court were their reaction on the strict puritan rules of the time of Revolution. The leading genre of 1660s–1680s is the drama (see below). Theatres, closed by the puritans, were reopened and the bourgeois and aristocratic audience was eager to compensate for the years of misfortunes and gloom looking for entertainment and gaiety on the stage.

English prose of the period was represented by **John Bunyan** (1628–1688). Connected with the democratic wing of the puritans during the rule of Cromwell he was put to prison during the Restoration and spent there 20 years for his political inclinations. In prison he created an allegoric story *The Pilgrim's Progress* (1678) and a story *The Life and Death of Mr Badman* (1680). In the former story Bunyan narrates the life story of a person as his search for the higher

Truth which can only be obtained in the Heaven. The latter is a social criticism of the life of a bourgeois (Badman) whose whole life is a series of crimes.

#### John Donne 1572-1631

A member of the 'metaphysical' circle of poets, John Donne combined high intellectual level of his works with formalism and scholastic mysticism. A former courtier, Member of Parliament, secretary to a minister of the queen Sir Thomas Egerton, he lost favour when he secretly married Lady Egerton's niece, Anne More (he was even briefly imprisoned). In 1617 he lost his wife and ever since the poet's grief was so great he never fully recovered and was 'crucified to the world". In 1621 he became the Dean of St Paul's Cathedral and one of the most fashionable and dedicated preachers of the age.

In 1623 Donne became seriously ill and started working on Devotions upon Emergent Occasions (1624) consisting of meditations and prayers. His Meditation 17, which begins "Perchance he for whom the bell tolls" has become one of the best-known passages of English prose (Hemingway used it as an epigraph for his novel For Whom the Bell Tolls). In 1625 James I died and Donne preached his sermon before Charles I. In 1630 during the plague he delivered powerful sermons on the theme of suffering and in 1630 feeling unwell he insisted on preaching the sermon 'Death's Duel' before the king in Witehall. It was to be his last: he died the same year.

John Donne's direct, vigorous poetry – amorous in early life, religious and mystical later – is argumentative in method and colloquial in tone, with dramatic immediacy. Its combination of agile thought and intense feeling is best seen in the metaphysical conceit, where feeling and thought fuse in an image that is always ingenious. His poetry was far from the political demands of the day. In 1601 he published an ambitious but unfinished poem, *Metempsychosis*, a complicated explanation of the nature of good and evil as manifested in the metamorphoses of the soul, from its origins in Eden to its embodiment in Mankind. He was

rather interested in matters higher than any politics, matter of life and death and the man's fate in this world. Very little of his verse or sermons appeared in print during his lifetime. He is best known for his religious book *Sermons*, 160 of which were published posthumously in 1660. They are often brilliant and severe and display the same passionate strength of intellect and imagination as his poems do.

#### John Milton 1608-1674

The greatest English poet of the 17th century who managed to reflect the English bourgeois Revolution, a journalist and thinker, Milton was under the influence of the culture of the Renaissance and of social and political struggle of his time.

Bom in Cheapside, Milton lived most of his life in London. His father, scrivener (a kind of stockbroker) who also composed music, granted him the financial independence. From childhood Milton learned to love music and books. Having attended St Paul's School Milton was admitted to Cambridge in 1625 but found university life disappointing.

While in Cambridge he began to write poems in Latin, Italian and English, including At a Vacation Exercise and his first great lyric in English, the Ode Upon the Morning of Christ's Nativity. Although he had intended to join the clergy, after taking his MA (Master of Arts) in 1632 he showed no anxiety to commit himself to a career. Instead up till 1635 he continued his private programme of study in European, classical and patristic literature, publishing a few occasional poems. He also completed his education by travelling, as was the custom of the time. And in 1638 he undertook a Continental tour, finding in Italy both intellectual delight and an appreciative audience for his Italian verses. There he met Galileo, who was no longer a prisoner of Inquisition, but still watched by Catholic Churchmen. His meeting with the great martyr of science in the house where Galileo was kept is mentioned in Paradise Lost and an article about the freedom of the press.

In 1639 Milton returned to England influenced by Bishop's Wars, and in 1641 he published the anti-episcopal pamphlets. As the events

moved towards a full-scale Civil War, Milton intensified his polemics against the established church in *The Reason of Church Government* (the first pamphlet published under his own name).

For the better part of the 1640s he acted as a private tutor of his nephews, Edward and John Philips. In 1642 at the age of 34, Milton married Mary Powell, a daughter of a wealthy royalist, his junior by 16 years. The union proved to be unhappy. Within a mere 6 weeks she returned to her royalist family. Her relatives agreed to her marriage with the zealous republican when their party seemed to be losing power, and apparently repented it when a temporary success of the Royalists revived their hopes.

Milton did not see his wife for 4 years. During this time he reflected much on marriage and divorce. As a result, a treatise on divorce appeared, in which Milton regarded marriage and divorce as a social problem. After an unexpected turn in the political situation of the country Mary returned.

In 1640 - 1660 Milton kept a keen eye on the public affairs of the time and wrote militant revolutionary pamphlets. His views on civil and religious liberty made him the most prominent pamphlet-writer of the Independents.

When the Republican Government under Cromwell was established in the year 1649, Milton was appointed Latin Secretary to the Council of States. His main writings in those years were the pamphlets, most of which were written in Latin. He made Europe understand with them that the Puritan revolution was not just a great rebellion, as the Royalists insisted, but that it was the only force which could give the people rights and freedom, and that the king was not a martyr, but the worst of tyrants and enemies in the cause of liberty.

Milton had poor eyesight even as a child, and now his doctors warned him that unless he stopped reading and writing entirely, he would lose his sight. To this Milton replied that he had already sacrificed his poetry and was willing to sacrifice his eyes, too, for the liberty of his people. He lost his eyesight in 1652. In the same year Milton's wife died in childbirth. Milton was left with three young daughters. Four years later he married Catherine Woodcock, the daughter of a republican, but their happiness was not long. She died within a year of their marriage.

With the restoration of the monarchy after the death of Cromwell in 1660, Milton was discharged from his office and his famous pamphlets were burnt. The work of all his lifetime was destroyed but his militant spirit was not crushed. He and his family moved to a small house not far from London, and Milton began to write poetry.

During the years of his retirement he created works that made him one of the greatest poet of England. When his fame reached the Court of Charles II, the brother of the king, Duke James, paid a visit to the blind poet. The Duke asked Milton whether he did regard the loss of his eyesight as a judgement sent to him by God for what he had written against the late king Charles I. Milton replied: "If your Highness thinks that the calamities which befall us here are indications of the wrath of Heaven, in what manner are we to account for the fate of the king, your father? The displeasure of Heaven must, upon this supposition, have been much greater against him than me, for I have only lost my eyes, but he lost his head."

Milton's youngest daughter Deborah was willing to read Latin books to her blind father. With the help of a few loyal friends Milton completed *Paradise Lost* by 1663 and wrote *Paradise Regained* (1671). The creative work by Milton was completed with a dramatic poem which he called a tragedy *Samson Agonistes* (1671). The poem was a call for action and for revenge. The hero is a biblical character Samson who was taken prisoner and blinded by the Philistines as the result of the betrayal of his wife Dalila. The poem is cast in the form of a Greek tragedy. In his last battle with the enemy Samson dies for the freedom of his peple. The undefeated spirit of Samson had much of the Milton's own spirit of a true fighter against monarchy. Another character in the tragedy is the traitor Dalila who pleads for forgiveness but in vain.

### Paradise Lost

Poem by John Milton, published in 1657. A revised edition (1674) rearranged the 10 books. *Paradise Lost* was begun in 1658 and completed in 1663, its appearance being delayed by both the great Plague and the Great Fire.

Book I. The argument of the poem concerns the Fall of Man, the origins of his disobedience to God's laws being traced to Satan's efforts to exact revenge for his expulsion from Heaven. Satan and the rebel angels are first shown lying in the burning lake. He rouses his followers and tells them there is hope of regaining Haven. He orders them into legions, then he summons a council and the palace of Satan, Pandemonium, is built.

Book II. Satan and his followers debate whether or not to wage another war at once to regain Heaven. They finally decide to investigate the new world: Satan himself will go.

Book III. God observes Satan's journey to the newly created world and foretells how Satan will succeed in bringing about the Fall of Man and how Cod will punish Man for yielding to temptation. The Son of God offers himself as a ransom for Man, God accepts and ordains his carnation on a future day.

Book IV. Satan arrives on earth and finds the Garden of Eden, where he observes Adam and Eve. They speak of the Tree of Knowledge and Satan decides to concentrate his temptation on this.

Book V Eve awakens, troubled by her dream of temptation, and is comforted by Adam. God sends Raphael to Adam: so that Man may know the nature of his enemy and the need for obedience to God, Raphael tells him of Satan's revolt in Heaven.

Book VI. The Son of God orders his angels to hold, then from the centre he charges straight into Satan and his legions, driving them to the wall of Heaven, and down from there into the Deep of Hell. The passage where the Son mounts his attack on the rebels is the literal and thematic centre of the poem, Man's future disgrace being the indirect consequence.

Book VII. The archangel tells Adam that God, after the defeat of Satan, decided on another world, from which Man may aspire to Heaven. He sends his Son to perform the Creation in six days.

Book VIII. Adam asks for knowledge of the celestial bodies but Raphael tells him that his first need is for knowledge of his own world. Adam then talks to him of Eve and of the passion she arouses in him. The archangel warns him to attend also to his higher instincts, lest he subordinate these to his love for Eve. Then Raphael departs.

Book IX. Satan meanwhile has returned to Eden as a mist by night and has entered into a sleeping serpent. He finds Eve working alone and speaks flatteringly to her, extolling her beauty. Eve is curious that the creature has the gift of speech. He tells her he gained it by eating the fruit of a certain tree in the Garden which he shows her, the Tree of Knowledge. At length he weakens her resolve and she eats the fruit. Satan slips out of the Garden and Eve, feeling transformed in awareness, takes more of the fruit and goes with it to Adam who sees at once that she is lost. He eats the fruit also in order to share her transgression: they will fall together. Their innocence departs: they look for cover from their nakedness and the seeds of dissension are shown.

Book X. After the transgression, the guardian angels return to Heaven. The Son of God goes to Eden to deliver the judgement on Adam and Eve. Before he leaves the Garden he clothes them, out of pity for their shame in their nakedness. Satan has returned to Hell triumphant opening the path for Sin and Death to enter the world. Adam and Eve approach the Son of God in repentance begging for mitigation of the doom pronounced on their children.

Book XI. The Son of God intercedes with his Father, but God declares that Adam and Eve must be expelled from Paradise.

Book XII. Michael shows Adam the world where they will live from now on and tells him of the Messiah promised in the Son's intercession. Michael leads Adam and Eve from the Garden.

Dramatic and realistic in its character, the poem is a monumental achievement, both intellectually as a work of the literary imagination and for the powerful expanses of its verse which, with the strength of classical precedents behind it, proved inimitable.

#### Restoration Drama 1660-1700

Restoration drama is regarded as beginning with the formal reopening of the theatres shortly after the return of Charles II in 1660 and continuing to some vague date centring around 1700. Its comedies and tragedies are characterised by a variety of topics and forms, its

leading representatives being William Wycherley (1640–1716), William Congreve (1670–1729), John Dryden (1631–1700), and such playwrights as George Villiers, Second Duke of Buckingham, George Etherege, John Vanbrugh, George Farquhar and others.

The general interest in drama in the second half of the 17th century corresponded to the national desire for stability after the Revolution and to the pleasure of upper and middle classes (the court, the wealthy and the fashionable) in seeing their image on the stage. The leading position undoubtedly belonged to the comedy of manners.

The comedies of manners obviously did not encompass all of Restoration drama nor did they spring full grown from Restoration soil. Their rise was not independent or spontaneous. The comedies of Moliere influenced the English comedies of manners materially, but certain native tendencies and directions were more important. A courtly mode of conduct had found favour in Cavalier society before the Puritan ascendancy. Quite naturally it had become conventionalized and its comic aspects were obvious. This social mode of life, where gallantry, wit, and artificiality were dominant, provided the chief materials of Restoration comedy. Indeed, the gay couplets in these plays and the game of love have been successfully traced from Shakespeare through Fletcher down to Etherege.

Restoration comedies - unlike the classically-spirited but rather dull tragedies of the time - were high-spirited and cynical, often farcical. Their aim, according to Dryden, was that 'Gentlemen will be entertained with the follies of each other'. These 'comedies of manners', as the critic Charles Lamb (1775-1834) called them, exaggerated and laughed at the affectations and faults of those who offended less against nature than against polite, civilised behaviour. The comedy of manners ridiculed the conventionalized pattern which the social mode of Restoration life demanded from its followers. Its fashionable gentlemen and ladies had to meet the requirements if they wished to avoid the scorn. Thus country people, clergymen, scholars, merchants and tradesmen, in fact anybody who worked for his living, had no time to engage in such activities and, presented on the stage by dancing actors, they rocked the theatre audiences with laughter. The comedies by William Wycherley and William Congreve are based on outward brilliancy of the dialogue, wit and cynicism, subtle intrigue of the plot.

The Country Wife (1675), the third of William Wycherley's four plays, is a true comedy of manners, relatively free from the scorn, disillusion and pessimism of his other plays. Mr Horner, a witty courtier, is the ideal gentleman of the social mode. He finds a safe way of courting every woman he chooses by announcing his false impotency. Unsuspected he enjoys the favours of Lady Fidget. Her husband is so convinced of Horner's impotency that he laughs himself sick in one room while Lady Fidget and Horner close the door in the next room to 'examine china'.

William Congreve wrote four comedies: The Old Bachelor (1693), The Double Dealer (1693), Love for Love (1695), The Way of the World (1700) and a tragedy The Mourning Bride (1697) much admired in his own day. Congreve was born in England but lived in Ireland until he was eighteen. Although he enrolled as a law student, he never applied any real discipline to his legal studies and instead became a playwright.

The Way of the World was deservedly famous though the public only mildly approved it. Here the story is of small moment. The importance lies in the brilliance, the sparkle of the dialogue, the ridicule of false wit of which Witwoud and Petulant were guilty, and the exhibition of true wit in the word combats of Millamant and Mirabell. The play narrates the story of the ideal gentleman and lady who live scrupulously by the code, and the numerous defaulters. Lady Wishfort is the antiquated coquette who uses too much rouge and flutters painfully at middle age over the appearance of a budding love- Restoration dramatists and poets chronicled her type most gleefully. Sir Wilfull is a drunkard and a rustic, therefore amusing. Mrs Marwood and Mrs Fainall have fallen unfashionably in love. Thus every character is pegged into a rigid position and the whole fashionable society is mocked and ridiculed. The brilliance and the cruelty of the play are overwhelming, and few readers will deny that The Way of the World is the ultimate in the Restoration comedy of manners.

Sir George Etherege portrayed the artificial social world in his three plays *The Comical Revenge* (1664), *She Would if She Could* (1668) and *The Man of Mode* (1676), the last being the most widely known for its 'fashionable' characters: Sir Fopling fresh from Paris,

perfumed and overdressed and lisping, laughed at and mimicked by the wits; or Old Bellair shouting his pet expression 'A-dod', paying suits to his son's lover. No one can forget the duel of wits between the gay lovers, Harriet and Dorimant. Each is determined not to appear unfashionably in love, not to be the first to admit his love. Dorimant shared his typical qualities with many of he courtiers of Charles II.

John Dryden introduced Classicism into the Restoration drama. This trend was less characteristic of English literature as compared with French art. In France the rise and development of Classicism fit the epoch of absolute monarchy which at that period served the 'civilizing centre' of the society. The Restoration of the Stuart dynasty did not create the soil for Classicism in England where the only theorist of Classicism was Dryden, the creator of English literary critique. The aesthetic principles of Classicism such as the unity of time and place are found in his poetic works and plays.

John Dryden, a dramatist, a major critic and translator, was first known in the Civil War period as the author of *Heroic Stanzas on the Death of Cromwell* (1659). Dryden easily changed his political views. After the Restoration of the Stuarts he wrote a number of political satires in defence of monarchy and soon became the court poet. Once an opponent of Catholicism he finished up by adopting Catholicism and writing a poem *The Hind and the Panther* (1687) glorifying Catholic Church. Nowadays he is noted for his verse satires, in particular *Absalom and Achitophel* (1681 – 1682) and *Mac Flecknoe* (written in 1678 and published in 1682). An extraordinary prolific talent, Dryden influenced many of the great writers of the 18th century.

In the genre of the drama Dryden followed the best examples of the French classical tragedy and the English Renaissance drama of Ben Jonson. He dominated blank-verse tragedy of the Restoration although some of his comedies were equally famous. Dryden's heroic plays were the most popular for a decade after 1664. Sometimes inappropriately called heroic tragedies, these plays were reminiscent of the French prose romances. His characters were artificial in their passions, the dialogue was bombastic and unreal, the action was noisy and confusing. Such are Dryden's *The Indian Emperor*, or *The Conquest of Mexico by he Spaniards* (1665), *Tyrannic Love* (1669),

Conquest of Granada (1670) and Aureng-Zebe (1675). All for Love (1678) was not Dryden's first adaptation of Shakespeare, but it was his best as well as his greatest tragedy.

His comedies were better understood and appreciated: The Wild Gallant (1663), Secret Love, or the Maiden Queen (1667), Don Sebastian (1690).

The Restoration drama is characterised by naturalness and fidelity to life. Its best characters remind those of Fielding or Smollett. The comedy of manners is well on its way to the superb art form best expressed by Goldsmith and Sheridan in their comedies of 1760s and 1770s as well as by Oscar Wilde at the end of the 19th century.

### Discussion Questions

- 1. Which are the basic events of social and historic development of England in the 17th century? How do they influence the development of English literature?
- 2. What struck you most in the life of Milton? What makes his works remembered long after his death?
- 3. Name the leading genres of the Restoration drama and their authors. What factors brought to life the rise of drama in 1660–1700?

### Additional Readings

Fujimura T. The Restoration Comedy of Wit. – Princeton: University Press, 1952.

Ousby 1. The Cambridge Guide to Literature in English. – New York: Cambridge University Press, 1988.

The Oxford Companion to English Literature / Ed. Margaret Drabble. — Oxford: Oxford University Press, 1985.

### Translation Exercises

Do exersice 3 in the Translation section (Poetry) at the end of the book.

#### THE LITERATURE OF THE ENLIGHTENMENT

### **S** Outlines

English Enlightenment of the 18th century, the 'Age of Reason', is characterised by its ardent support for humanitarian rationalism and opposition to traditional theology and doctrinal positivism. The art and philosophy of this period is influenced by the social transition from feudalism to capitalism, the movement which was crowned by the French Bourgeois Revolution of 1789–1794.

### **British History**

#### The House of Stuart

- 1689–1702 Mary II (protestant daughter of James II) (reigned until 1694) and her husband William II (William of Orange).

  The increase of the power of Parliament. The expansion of the British Empire. Opposition to the French absolutist monarch King Louis XIV. Wars with France.
- 1702-1714 Ann (second daughter of James II). Liked but not very clever. Union of Scotland and England (1707). All her seventeen children died young.

### The House of Hanover

- 1714–1727 George I (German grandson of James I, spoke little English and didn't like England). Conspiracy of Jacobites to restore the House of Stuarts (1714), their rebellion defeated (1715).
- 1727-1760 George II (born in Germany, quietly capable). War with Spain for the access to the Carribeans (1739). Second Jacobite rebellion with Charles Stuart at he head ('Bonnie Prince Charlie') defeated (1745). War with France for control over Canada and India.
- 1760–1820 George III ('Farmer George'', enormously popular in middle life, insane at least the last ten years). The Industrial

Revolution accelerated. England turns from an agricultural into a predominantly manufacturing country. Australia was taken for the British Crown (1770). War with America (1775–1781). Britain acknowledges American Independence (1783).

The Age of the Enlightenment became the period of educating people. The representatives of the Enlightenment believed in people's abilities to better their own lives through knowledge. They criticized religion with its dogma of the inborn vice of man, the society, the state and made reason the only virtue. The positive hero of their art absorbs their belief in the man's nature, their historic optimism.

Materialist philosophy of Locke, Diderot and others formed the basis for the ideas of the Enlightenment, though in England they were less radical than in France and Germany. The peculiarity of English Enlightenment lies in its double nature, in a combination of materialistic ideology with the promotion of egotistic bourgeois values and morale.

The Antique art once again becomes a source of inspiration for the writers of the Enlightenment but unlike the Renaissance they use it to depict the reality of their days. Their aesthetic views were centred around issues of morale and religious virtues. They estimated the political perspectives of bourgeois progress as optimistic, the only exception being, obviously, Swift, a bitter satirist of the diseases of his society.

The Enlightenment in England was not a homogeneous period. Rather it fell into three phases: Early Enlightenment, High and Late Enlightenment.

The first period dates between the 'Glorious Revolution' of 1688 and 1730s. The literature of the first period is mainly represented by Alexander Pope, Richard Steele and Joseph Addison. The works by Daniel Defoe and Jonathan Swift become most popular, they mark the appearance of the realistic Enlightenment literature. Classicism being the leading literary trend, its most typical genres are drama, poem and essay. The ethic views of the representatives of Early Enlightenment are optimistic, they feel positive about the perspectives of bourgeois development. Jonathan Swift stands aside: his satire is a bitter exposure of various vices of his contemporary society.

The literature of the second period – High Enlightenment (1740s–1750s) is mainly characterised by the rise of Realism and realistic novel. It is represented by the creative work of Samuel Richardson, Henry Fielding, Tobias Smollett.

The Late Enlightenment (1760s- the end of the 18th century) is connected with the development of Sentimentalism and Pre-romanticism; it is represented by the creative work of Laurence Sterne and Robert Burns.

Unfortunately, the English theatre between 1700 and 1800 stands, as a whole, in unhappy contrast with most of what is recognized as artistically valid in the work of this epoch. It was a matter of chance that so few playwrights of genuine talent and none of unmistakable genius flourished at this time, but the conditions governing everything were such that by 1700 English social life had already come under the influence of bourgeoisie. New middle class of merchants and bankers came to power, which was, no doubt, an unsuitable soil for the genre of the high tragedy. Besides, the puritans' moral restrictions and the law about the theatre censorship adopted in 1737 slowed down the development of the English theatre.

The advance of the century saw a heightening of the humanitarian sense and of middle class consciousness. The substantial middle class, which had generally avoided the theatres during the Restoration era, was now beginning to attend in increasing numbers. The realistic drama and comedy introduced by Fielding and Goldsmith won general recognition. The comedy by Goldsmith *She Stoops to Conquer* (see below) was a great contribution to the English drama. The English drama of this century reaches its top in the works of Richard Brinsley Sheridan.

Works for the theatre varied from political pathetic plays of Nicholas Rowe to decorous tragedies of Joseph Addison (Cato, 1713). Domestic tragedy briefly came into popularity. Sentimental comedy, domestic tragedy, and ballad opera are distinctive of eighteenth-century playwriting, but none of these was strikingly new departure in the sense that Elizabethan tragedy, the heroic tragedy of Dryden, and the comedy of manners of the Restoration period. Among the outstanding playwrights of the century there are four at least – Gay, Fielding,

Goldsmith and Sheridan – who succeeded in translating the true eighteenth-century spirit into the form and illusions of the theatre.

The appearance of domestic drama in England is connected with the name of **George Lillo** (1692–1739). Lillo glorifies the bourgeois, his life, manners and morale. Lillo was a well-to-do London jeweller and combined playwriting with jewelry. Of the eight plays he wrote *The London Merchant, or the History of George Barnwell* (1731) and *Fatal Curiosity* (1736) were his greatest success.

The first is a moralistic drama, a story of a young and poor clerk George Barnwell who is passionately in love with a courtesan Mildred. She demands money; the young man cannot resist the temptation and kills his uncle to inherit his fortune. George and Mildred are both indicted and sentenced to death. Before the execution George Barnwell repents of his crime and hopes for God's forgiveness but the vicious Mildred is not remorseful. The character of George's master, a respectable bourgeois, who tries to help George is the model of Lillo's bourgeois ideals.

A new genre of the eighteenth-century English drama was the so-called ballad opera. The best sample of the genre was created by **John Gay** (1685–1732), a poet and playwright famous for his burlesque comedies. The idea of his most successful ballad opera *The Beggar's Opera* (see below) was suggested by Swift. Gay used it to create a witty and ironical play about the criminal city district and its inhabitants: thieves, beggars and the like.

### Daniel Defoe 1660-1731

Daniel Defoe, a famous novelist and innovator of this genre, an outstanding journalist and pamphlet writer, was born in 1660 in London. His father was a butcher. Their name was Foe, and Daniel was forty years of age when he first changed his signature. He altered his surname to the more fashionable Defoe 1703, the year he began depending on writing for his living.

His father was wealthy enough to give his son a good education. Daniel used to say that his father did not spare himself gave him the best education he could afford. Daniel was to become a minister (a priest) in the Nonconformist Church, therefore at the age of fourteen he was placed in an academy for the training of ministers, and remained for the full course of five years.

When his training was completed, he refused to devote himself to the ministry as in his opinion it was neither honourable, pleasant nor profitable. He decided to engage in business as a horse merchant. He went into trade and travelled extensively in Europe until his marriage in 1683 to Mary Tuffley, when he was a hosiery merchant in Cornhill.

In 1685 he took part in Monmouth's rebellion, but later became a supporter of William III, joining his army in 1688 – the first of several changes of allegiance that subsequently earned him a mercenary reputation.

Throughout his remarkably varied life, Defoe was fascinated by trade and mercantile projects. But by 1697 he had gone bankrupt as a hosier, though in 1700 he started up a tile factory in Tilbury.

It was his cherished desire to become a wealthy merchant, but his dream never came true though he was energetic and practical, a business man to the finger-tips. Defoe was a complete failure in business and went bankrupt several times. He was always deep in debt. In 1692, he had to flee from his creditors. "Thirty times I was rich and poor", he used to say. The only branch of business in which he proved successful was journalism and literature.

When Defoe was about twenty-three, he started writing pamphlets on questions of the hour. In his first pamphlet he attacked the policy of Charles II, but he did not sign it. Defoe wrote exactly what he chose and did not care whether the government liked it or not. Naturally sometimes his pamphlets got him into trouble.

When the Protestant king, William III, came to power (1688), Defoe started writing pamphlets praising his policy. It was the beginning of Defoe's literary career. His first writing was on economics. In his Essay on Projects Defoe anticipated the greatest public improvements of modern times: higher education for women, the protection of seamen, the construction of highways and the opening of savings-banks. He urged the establishment of a special academy to study literature and languages.

Owing to the fact that William III was the king of the Whig party, he was continually attacked by the Tories, who called him Dutch William. Some Tories attacked him in a satirical poem "The Foreigners" in which they stated that the English race should be kept pure. Contending against this foolish idea, Defoe wrote a pamphlet *The True-Born Englishman* in which he proved that true-born Englishmen do not exist, since the English nation consists of Danes, Picts, Scots and other people. He said, "A true-born Englishman is a contradiction in speech, an irony, in fact a fiction". Defoe was thanked by the king for this pamphlet.

But another his pamphlet, written during the reign of Queen Ann, brought him to the prison for seven years. In order to disgrace him, the Tories subjected him to cruel punishment: he had to stand in the pillory on a public square with his hands and head in stocks. Before this he had written his *Hymn to the Pillory*, which he criticized the law and demanded a fair trial. *The Hymn* was not published, but his friends made it popular. It was sung in the streets on the day Defoe was put in the pillory. It made him a popular hero.

When Defoe was released from prison, he became the editor of a journal which supported his former enemies, the Tories. Defoe, as many other journalists of the day, served the Tories as well as the Whigs. This must not be accepted as a change of principles; though party strife rivalled in bitterness, there were no serious contradictions between the two parties. By that time they had agreed on one policy since both were bourgeois parties. When the Whigs came to power after the death of Queen Ann, Defoe began to serve the Whigs.

In 1719 he tried his hand in another kind of literature – fiction, and wrote the famous novel he is now best known by, *Robinson Crusoe*. After the book was published, Defoe became famous and rich and was able to pay his creditors in full. It is said that not long before his death he fell victim to a serious mental disease. He was very fond of his wife and daughters, but he did not want them to see him in such terrible state and he concealed his hiding-place. For two years he lived in poverty and quite alone, forsaken by all who were dear to him, and died in 1731.

With over 500 verified publications to his name, Defoe is the most prolific author in the English language. His enduring reputation rests

now upon his novels, the genre in which he was one of the great innovators, but he was also an outstanding journalist, producing over 250 pamphlets alone, in an age where such publications had a crucial and positive power.

# Robinson Crusoe (The Life and Strange Surprising Adventures of Crusoe, of York, Mariner. Written by himself)

A prose romance by Daniel Defoe, published in 1719 when the author was practically 60, and the most enduring of his many fictional works. Although it subsequently assumed a near-mythological status, the story is based squarely upon the true account of Alexander Selkirk, fugitive sailor who went to sea in 1704 under William Dampier and put ashore (at his own request) on an uninhabited island in the Pacific, where he survived until his rescue in 1709 by Woodes Rogers. On his return, he published an account of his experiences, this being a period when travel literature was at the height of popular fashion.

Defoe's imaginative reworking of this essential material therefore enjoys a pronounced degree of realism. Crusoe is a mariner who takes to the sea despite parental warnings, and suffers a number of misfortunes at the hands of Barbary pirates and the elements, finally being shipwrecked off South America. A combination of systematic salvaging, resourcefulness and good fortune enables him to exist on his island for some twenty-eight years, two months and nineteen days (according to the painstaking journal in which the adventures are recorded) during which time he needs to adapt to his alien environment, demonstrate the self-sufficiency so admired by Defoe himself, and come to terms with his own spiritual listlessness. If, as a psychological study in isolation, the book now seems inconsistent and even unconvincing, it should be remembered that the novel was then barely in its infancy, and Robinson Crusoe owes more to the previous literary pedigree of Puritan spiritual autobiographies and allegories, it is at any rate a deliberate amalgam of the specific and the general. The narrative interest combines typical characteristics of the adventure story (for instance, Crusoe's horrified discovery of a strange footprint in the sand) and the exotic fascination of travel literature with a fable more widely representative of human behaviour under conditions of difficulty and pressure.

Robinson Crusoe enjoyed instant and permanent success, and has become one of those classics of English literature which (like Gulliver's Travels, perhaps, or Pilgrim's Progress) appeal at various levels to adults and children alike. It has been subjected to a welter of critical attention, much of which is oddly inconclusive. The economic aspects of Defoe's fiction have in particular prompted the interest of recent scholars: Crusoe's survival and his enterprising behaviour are seen as expressions of Defoe's own belief in the mercantilist mentality of the expanding British Empire (though he was in fact quite sceptical about many economic projects), the marooned Crusoe manufacturing his clothes and educating Man Friday being emblematic of the superiority of civilized man and the nature of the Noble Savage. By comparison, the story has been scrutinized for religious and numerological significance, Crusoe's sojourn on the island being interpreted as a period of spiritual gestation and rebirth according to the religious sentiments of the author.

There was an unsubstantiated rumour that Defoe met Selkirk in person, in 1711; the source of some of the actual details of the book is ultimately less important than the way Defoe managed to transform them into a configuration which has appealed to people's imaginations ever since. Scott was great admirer of the book, despite its occasional raggedness, and it has since been translated into numerous languages.

Defoe continued the story in *The Further Adventures of Robinson Crusoe* (1719) in which he resists the island and loses Friday in an attack by savages, and *The Serious Reflections... of Robinson Crusoe* (1720), neither of which has achieved a wide recognition outside scholarly circles.

### Jonathan Swift 1667–1745

Jonathan Swift is called a great satirist because of his ability to ridicule customs, ideas, and actions he considered silly or harmful. His satire is often bitter, but it is also delightfully humorous. The author of

Gulliver's Travels – a masterpiece of comic literature – Swift was deeply concerned about the welfare and behaviour of the people of his time, especially the welfare of the Irish and the behaviour of the English toward Ireland.

Jonathan Swift was born on November 30, 1667 in Dublin, Ireland, the son of Protestant Anglo-Irish parents: his ancestors had been Royalists, and lost their possession by taking the losing side in the civil war. In 1666 Jonathan, the writer's father, married a poor woman, Abigail Errick, but at the age of 25 he died leaving his wife and daughter penniless. His son was born 7 months after his death and was named Jonathan after his late father.

The boy saw little of his mother's care: she had to go back to her native town, and Jonathan hardly ever saw her during his childhood. He was supported by his uncle Godwin and from his very boyhood he learned how miserable it was to be dependent on the charity of relatives. The loneliness that fell to his lot haunted him all his life.

In 1673, at the age of six, Swift began his education at Kilkenny Grammar School, which was, at the time, the best in Ireland. In 1686 he graduated from Trinity College in Dublin, a university which trained clergymen. But Jonathan felt no vocation for the clergy; he was much more interested in politics and literature.

In 1688 William of Orange invaded England, initiating the 'Glorious Revolution': with Dublin in political turmoil, Trinity College was closed, and Swift, being English, had to escape to England. He took the opportunity to gain preferment in the Anglican Church. After so many years, he saw his mother in Leicester. With her help he became private secretary and account-keeper of a distinguished statesman, diplomat and a man of letters Sir William Temple, in the latter's estate at Moor Park, not far from London. Sir Temple could hardly appreciate Swift's talents. Jonathan was treated a little better than a servant: he had to eat at the second table and was considered to be "a clumsy disagreeable young Irishman".

Swift was very lonely at Moor Park. His only friend was Hester Johnson, the daughter of the housekeeper, a very pretty dark-eyed girl, whom Swift's biographers called "his little mother". Jonathan was 14 years older than Hester, but a great friendship sprang up between them.

Swift taught the little girl English spelling and gave her advice in reading. This friendship lasted all his life. Hester became the Stella of Swift's famous work *Journal to Stella*.

Swift went to London on an important mission to King William III, but this visit did not help Swift to get a post and to become independent. In 1692 Swift went to Oxford and took his Master of Arts degree and in 1694 returned to Ireland to take the place of vicar at a little parish church in Ireland. In 1695 he was ordained as a priest in the Church of Ireland, the Irish branch of the Anglican Church, and the following year he returned to Sir Temple and Moor Park.

Between 1696 and 1699 Swift composed most of his first great works, A Tale of a Tub, a prose satire on the religious extremes represented by Roman Catholicism and Calvinism, and The Battle of the Books (1697), a satire on the contemporary literary controversy. The title of A Tale of a Tub has a double meaning and explains the idea of the book: on the one hand, A Tale of a Tub means a nonsense story told as a joke; the word 'tub' suggests the idea expressed in the proverb: "Empty vessels make the greatest sound". On the other hand, in the preface to the book Swift tells his readers of an old custom seamen have when at sea: if a whale begins to follow the vessel, they throw an empty tub into the water to divert the whale's attention from the ship. The whole is a satire upon religion in England. The empty tub symbolises religion as something which diverts people from the need to fight for their rights, and is useful in controlling the nation. The ship is the emblem of the State.

In 1699 Sir Temple died, and Swift travelled to Ireland as chaplain and secretary to the Earl of Berkeley. The years between 1700-1707 brought him a series of bitter disappointments. His requests on behalf of Irish clergy were rejected by the Whig government and by Queen Anne.

In 1708 Swift published his *Bickerstaff Papers*, satirical attacks upon an astrologer, John Partridge, and a series of ironical pamphlets on church questions, including *An Argument Against Abolishing Christianity*.

In 1710, Swift became the editor of the Tory newspaper *The Examiner* and a powerful supporter of the new Tory government of Great Britain.

Between 1710 and 1713 he also wrote the famous series of letters to Esther Johnson – *The Journal to Stella*. In 1713 Swift was installed as Dean of St. Patrick's Cathedral in Dublin – a promotion which was, again, a disappointment. While in Ireland he saw the miserable condition in which the population lived. The expenses of the wars for new British colonies were heavy burden for the people of Ireland. Swift wrote pamphlets criticising the colonial policy of England. *The Drapier's Letters* were directed against the English government for their treatment of Ireland. This pamphlet and others made Swift more popular among the Irish people than the highest of constituted authorities.

In 1714, much more unhappily for Swift, Queen Anne died, and George I took the throne. The Tories fell from power, and Swift's hopes for preferment in England came to an end: he returned to Ireland "to die," as he said, "like a poisoned rat in a hole." In 1716 Swift may or may not have married Esther Johnson and began to publish a series of powerful tracts on Irish problems.

In 1720 he began work upon Gulliver's Travels, intended "to vex the world, not to divert it." 1724 – 25 saw the publication of The Drapier Letters which gained Swift enormous popularity in Ireland, and the completion of Gulliver's Travels, published in 1726.

"Stella" died in 1728. Conditions in Ireland between 1700 and 1750 were such as no English historian would venture to depict. Famine depopulated whole regions. Travellers described how their way lay through districts covered with unburied corpses. All this worked like poison in Swift's blood. He wrote the pamphlets: The Present Miserable State of Ireland and A Modest Proposal for Preventing the Children of the Poor to Be a Burden to Their Parents or the Country — a biting satire on those who brought about the poverty of the Irish population. Swift pretends to propose that parents should kill their children and sell the meat in the market so as to escape starvation and do away with the surplus population.

Hard work and continuous disappointments in life undermined Swift's health. By the end of 1737 his mind was rapidly failing and guardians were officially appointed to care for his affairs. He died on the 19th of October, 1745, in Dublin. He left his money to start a hospital for the mentally ill.

### Gulliver's Travels

This novel by Jonathan Swift is one of the best works of world literature in the genre of a life-story. In spite of the book's serious themes, it is highly comic. It was altogether a novelty in English literature. The interest it excited at its first appearance was unbounded; it was the universal topic of discourse. In this work Swift intended to satirise the evil of the existing society in the form of fictitious travels. The scenes and nations described in the book are so extraordinary and amusing, that the novel is as great a favourite with children, as with adults. It tells of the adventures of a ship's surgeon, as related by himself and is divided into four parts or four voyages.

Gulliver's Travels describes four voyages that Lemuel Gulliver, who was trained as a ship's doctor, makes to strange lands. Gulliver first visits the Lilliputians – tiny people whose bodies and surroundings are only 1/12 the size of normal people and things. The Lilliputians treat Gulliver well at first. Gulliver helps them, but after a time they turn against him and he is happy to escape their land. The story's events resemble those of Swift's own political life.

Gulliver's second voyage takes him to the country of Brobdingnag and its giants, where the people are 12 times larger than Gulliver and greatly amused by his puny size.

Gulliver's third voyage takes him to several strange kingdoms: to Laputa, a flying island; to the island of Balnibarbi where Gulliver visits Lagado, a city with an absurd academy; to Clubdubdrib, an island of magicians; and to Luggnagg, another island where people continue living after the power of enjoying life is gone. The conduct of the odd people of these countries represents the kinds of foolishness Swift saw in his world. For example, in the academy of Lagado, scholars spend all their time on useless projects such as extracting sunbeams from cucumbers. Here Swift was satirising impractical scientists and philosophers.

The fourth voyage brings Gulliver to the country of the Honyhnhnms where the intelligent creatures are horses, and all the human beings are reduced to the level of brutes. In his last voyage, Gulliver discovers a land ruled by wise and gentle horses called Houyhnhnms. Savage, stupid animals called Yahoos also live there. The Yahoos look like human beings.

The Houyhnhnms distrust Gulliver because they believe he is a Yahoo. Gulliver wishes to stay in the agreeable company of the Houyhnhnms, but they force him to leave. After Gulliver returns to England, he converses at first only with the horses in his stable.

Originally the novel was to be the story of an imaginary world voyage by a certain Martin Scriblerus. Swift began to work on it in 1711 but it was not published till 1726. Some people believe Swift was a misanthrope, and the ugliness and stupidity in his book reflect his view of the world. Other people argue that Swift was a devoted and courageous Christian who could not have denied the existence of goodness and hope. Still others claim that in Gulliver's Travels, Swift is really urging us to avoid the extremes of the boringly perfect Houyhnhnms and the wild Yahoos, and to lead moderate, sensible lives.

#### Henry Fielding 1707-1754

The realism of High Enlightenment is best presented in the works of Henry Fielding. A novelist, journalist and a creator of the English political comedy, he also worked out the theory of the genre of the novel.

His creative work is characterised by optimistic views on human nature and deep humanism. It is his humanism and free-thinking that makes him close to the great humanists of the Renaissance – Shakespeare, Rablais and especially Servantes whom he considered his teacher.

Fielding is famous for his critical thinking, his political and social satire, his interest to all sides of human life. He was the first in English literature to combine the picaresque convention with a family chronicle and create what he called 'comic epic'.

Born of aristocratic descent, in Somerset, Fielding was educated in Eton and got his legal education in London. Because of a disputed inheritance he was short of money, and his chief aspiration was to become a playwright. Between 1728 and 1737 he wrote about 25 plays of different genres from the ballad opera to the conventional five-act comedy.

His early success was brought by Tom Thumb: A Tragedy (1730) - a burlesque of the traditions of heroic drama, set in an absurd court of King Arthur and humorously attacking Sir Robert Walpole (the Primeminister). His comedies of manners contained sharp social satire: The Coffee-House Politician (1730), The Old Debauchees (1732), Don Quixote in England (1734) and others. Many of his plays of this time are dramatic satire. As a dramatist Fielding uses the traditions of the great French comedy writer Moliere, the technique of the English Restoration drama by Congreve and ballad opera by John Gay. In 1737 the law initiated theatre censorship. According to this regulation any critique of the government or of any political matters was forbidden. The law put an end to Fielding's theatrical writings. By the age of 30 Fielding had been married and given up writing plays as he had to support his wife Charlotte Cradock, the model for two of his fictional heroines. He resumed his legal studies and was called to the Bar in 1740. He also applied himself to political journalism.

His experience as a playwright helped Fielding to become a brilliant novelist. Fielding was a good mimic of style. The popularity of Richardson's Pamela (1740) prompted him to reply with a parodic squib entitled An Apology for the Life of Mrs Shamela Andrews (1741). He also followed his idea with his funniest novel Joseph Andrews (1742) in which the central character is Pamela's brother. The novel became Fielding's first comic epic depicting a vast life panorama of representatives of different layers of the society.

Fielding was also a deep theorist of the novel who insisted on inner ties of the novel with life. He compared the world with the stage, the life with the performance and himself with the dramatist and producer who guides the actors and watches spectators' reaction. Life for Fielding is a kind of a theatre, a burlesque, which supplies topics for his satire. For him the worst of human vices is hypocrisy and vanity. His masterpiece is *The History of Tom Jones, A Foundling* (1749) which hits the top of Critical Realism in England of the 18th c. It shows both the contradictions of the society and restricted character of Fielding's positive ideals.

Fielding deeply felt the social injustice of his time. One of his last pamphlets *Letters from Bedlam* (1752) proclaims money the main barrier for people's happiness.

# The History of Tom Jones, A Foundling

This novel by Henry Fielding was published in 1749. Mr. Allworthy, a rich and benevolent country gentleman, finds a baby in his bed one night. He becomes the baby's guardian, names him Tom and gives him a home to share with his nephew and heir Blifil. As he grows Tom falls in love with Sophia Western, their neighbour the squire's daughter, who is intended for Blifil. Sophia detests mean-spirited Blifil and wants to marry Tom. Meanwhile Blifil with the help of his tutor uses every country rumour against Tom, especially that of the game-keeper's daughter Molly being pregnant because of Tom. This is not true but Blifil's malice succeeds with Mr Allworthy who closes his house to Tom.

Tom sets out with his schoolmaster, Partridge, believing army to be his best hope. He encounters Sophia, who has run away from her domineering and rude father because he insisted on her marrying Blifil. With her maid she is going to London to shelter with a relative. Tom follows her and his adventures on the way are an opportunity for Fielding to portray a rich gallery of characters.

In London Lady Bellaston tries to seduce Tom into an affair with her. She also tries to procure Sophia for her friend Lord Fellmar. Discovering Tom's relationship with Lady Bellaston Sophia falls into fury. Tom is forced into a duel with Lord Fellmar and kills him. Lady Bellaston, furious at being rejected by Tom because of Sophia, instigates Tom's arrest and imprisonment. Fortunately, Lord Fellmar does not die. Lady Bellaston unveils the truth of Tom's birth: he is the son of Mr Allworthy's sister Bridget and as such is his proper heir. Sophia forgives him and they are married.

The novel is Fielding's masterpiece. The introductory chapters that preface each of the 18 books for the first time in English literature establish a narrative voice satisfying the contemporary reader's fondness for moral commentary. The comedies of coincidence are offset by the neat, architectonic structure of this most shapely novel. The portraits of the main heroes are free from stereotypes. Tom is both a vital and a fallible hero, generous and imprudent but ultimately just and human.

### Tobias (George) Smollett 1721-1771

A novelist, travel-writer, critic, political controversialist, unsuccessful playwright and poet, Smollett continued the realistic tradition of Fielding in the genre of the social novel of the Enlightenment. Walter Scott called Smollett and Fielding the two fathers of the English novel. Although their writings were practically parallel in time the creative work of Smollett marked a new stage in the historic development of English literature. He expressed new pessimistic tendencies which appeared with the loss of Fielding's optimistic belief in the progress connected with the Enlightenment in the later period of 'the age of reason'.

The force of his satirical pen makes Smollett very close to Swift. Smollett enriched the picaresque novel tradition initiated by Defoe with satirical ruthlessness characteristic of Swift. The whole of his creative activities was aimed at rejecting the philosophy of optimism. Characteristic of his writings are the feelings of dis-harmony of the world, inner viciousness of human nature.

Smollett was the first of the Scots novelists, from the village of Leven, near Loch Lomond. While still at Dumbarton grammar school he wrote verses to the memory of the national hero, Wallace, and at 18 wrote a play, *The Regicide*, about James I of Scotland and his queen. Smollett wanted an army career, but was apprenticed to a surgeon in Glasgow, having studied Greek, mathematics and natural philosophy at Glasgow University. He studied medicine at Edinburgh University but left without taking a degree. Aged 19, he went to London, and became a surgeon's mate in the navy at the siege of Cartagena in 1741.

His youthful writing included poetry, notably *The Tears of Scotland* (1746), about the Duke of Cumberland's reprisals after the 1745 rebellion, and the satirical *Advice* (1746) and *Reproof* (1747). His first novel, *The Adventures of Roderick Random* (1748), brought him to the history of English literature as a master of social satire. In the preface to the novel he states that he wants to make the reader feel indignant about the vices of the society namely selfishness, envy, malice and mean indifference to other people, and to arise not laughter but sympathy to

his personages. In the novel the author uses his naval experience and theatrical disappointments and states that "England is the worst country for a faithful man to live in". Most of the characters, in particular Crab, Potion and Squire Gawkey, were recognized as living portraits.

Smollett also wrote an opera, *Alceste*, to music by Handel, but the piece was not staged, only published in 1749.

His second famous novel, *The Adventures of Peregrine Pickle* (1751), continued the vein of violent, hard-bitten picaresque for which his novels are known. He created a gallery of characters of different layers of society, showing a most repulsive figure of Pickle, a well-to-do bourgeois, as a true son of his class.

In 1752 Smollett obtained the degree of Doctor of Physic and started writing medical articles. He soon gave up medicine to write for booksellers, who commissioned him for prefaces, translations and other hack work. He remained chronically short of money. In 1753 he published The Adventures of Ferdinand Count Fathom and in 1755 a translation of Don Quixote with explanatory notes. In 1757 his comedy, The Reprisal: or The Tars of Old England was staged at Drury Lane by Garrick, From 1756 to 1763 he edited the Critical Review or Annals of Literature, in which he pursued quarrels with others authors. As a result Smollett was fined ?100 and served three months in prison. While there, he wrote The Life And Adventures of Sir Launcelot Greaves (1760-1762). He published his Complete History of England Deduced from the Defeat of Julius Caesar to the Treaty of Aix-la-Chapelle. In 1762 he started the journal The Briton to defend the Earl of Bute, the prime minister, without preventing Bute's resignation or earning Smollett his gratitude.

In 1764 in search of health Smollett went to France and Italy and published Travels Through France and Italy in 1766. In 1769 Smollett published Adventures of an Atom a political satire showing, under Japanese names, the British political parties. In 1770 he went to Edinburgh and Inverary. In 1771 The Expedition of Humphry Clinker, the last Smollett's novel, appeared, in which, under the character of Matthew Bramble, he inserted the observations he made on revisiting his native country. This novel marks the writer's transition from Realism to Sentimentalism. He died at Leghorn in 1771.

#### Samuel Richardson 1689-1761

The creator of the psychologic novel of everyday life, one of the best representatives of the High Enlightenment, Richardson is the first of the 18th c. writers who made the description of private life really dramatic. Though there are some traces of Sentimentalism in his writings Richardson never opposed feelings to the mind: the passions of his heroes are always rational. The writer was interested in the issues of morale and ethics which accounts for the appearance of the genre of the epistolary novel. Richardson's realism in portraying everyday life and manners, feelings and behaviour is combined with narrowness and narrow-mindedness of his views on human virtues as only combined with bourgeois morale.

The future novelist and printer was born in Derbyshire, his father was a London joiner and the family had returned to the capital by 1700. His father could not afford the classical education needed to make him a clergyman, and he was bound apprentice to a printer in 1706. He proved diligent, and his reward was the hand of his master's daughter, Allington Wilde. He married in 1721, the year he set up in business by himself as master printer. By this first wife he had five sons and one daughter, all of whom died young. After her death he married Elizabeth Leake, daughter of a fellow printer and sister of a bookseller, who survived him. They had five girls and a boy, of whom four girls survived.

As a boy, Richardson – whose nicknames were 'Serious' and 'Gravity' – entertained his schoolfellows with tales remembered from his reading, and all his tales, according to him, 'carried with them... a useful moral'. He served an unofficial apprenticeship as a writer of love-letters for servant girls from the age of 13, and by providing prefaces and dedications for booksellers. In 1733, he published *The Apprentice's Vade Mecum*, which urged the ambitious youth to diligence, sobriety, self-denial and morality, an ethic of deferred gratification; this was followed by his own didactic version of *Aesop's Fables*. He also edited *The Negotiations of Sir Thomas Roe in his Embassy to the Ottoman Port for the Years 1621 to 1628 Inclusive* 

(1740) and continued Defoe's A Tour through the Whole Island of Great Britain, which was completed anonymously.

Richardson prospered, and as well as his business address off Fleet Street, had second homes, first near Hammersmith, and later near Parsons Green. In 1754 he was elected Master of the Stationers' Company, and in 1760 he purchased a share of the patent of the printer to the king. In later life he suffered from ill health which he considered nervous in origin. His virtues were those of the industrious apprentice; his weakness was agreed to be his vanity. However, he was a self-made man, who started life with few advantages, and his achievement was distinguished.

He wrote three novels. Pamela (first part 1740; second part 1741) made him famous and Clarissa (1747-8), his masterpiece, consolidated his reputation as both a celebrant of female virtue and a subtle psychologist. The History of Sir Charles Grandison (1753-4), a portrait of male virtue, was influential in its day but is now less well remembered. He also published A Collection of the Moral and Instructive Sentiments, Maxims, Cautions and Reflections, Contained in the Histories of Pamela, Clarissa and Sir Charles Grandison, Digested under Proper Heads (1755).

His three major works are all epistolary novels, a form he did not invent but brought to a new height of sophistication, as he did the novel of common life, avoiding 'the improbable and the marvellous'.

Pamela had a great immediate success though its weakness as an apologetics of bourgeois morale was felt at once. It arose a number of parodies. Henry Fielding's mockery was expressed in An Apology for the Life of Mrs Shamela Andrews and Joseph Andrews, but otherwise Richardson's reputation stood high during his lifetime.

Clarissa became the first tragic novel of Richardson. The main conflict of the novel is based upon the tragic contradiction between honest and just nature of Clarissa and corruption and evil of the society embodied in Lovelace. Clarissa's moral principles are so strong because they are not only puritan but humane. The heroine dies but the whole story is penetrated with humanistic ideas of the Enlightenment and with the high esteem of personal freedom. The novel made a great influence both on British and Continental readers.

Grandison didn't reach the level of Richardson's previous novels either in its ideas or in artistic qualities. The writer tried to show his narrow-minded hero, whose passions are limited by Puritanism, as an example of virtue. The novel wasn't a success, its moralizing tone was boring and 'causing sleep' as it was sharply marked by Alexander Pushkin.

Richardson's reputation was in decline at the end of his life. His absurd superstitions and ludicrous prejudices compared him unfavourably with Fielding and Smollett. The Western critique considers that during the 19th century Richardson's supposedly effeminate preoccupations were denigrated by comparison with Fielding's manliness, but his greatness has been once more acknowledged in the second half of the 20th century. But in Russian and Ukrainian critical tradition the important role of Richardson as a master of psychologic novel in the history of English literature was never doubted.

### Pamela: or, Virtue Rewarded

An epistolary novel by Samuel Richardson. Its first part was published in 1740 and its second part in 1741.

Pamela Andrews, the heroine, is a teenage maidservant in a household where her mistress has just died. The lady's son, Mr B., conceives a lustful passion for Pamela and, helped by his servants Mrs Jewkes and Monsieur Calbrand, tries to take advantage of her position. Pamela is partly revolted and partly attracted by the amorous Mr B. bur at length his persistence causes her to leave the house. Part of Pamela's journal, which has been stolen by Mrs Jewkes, enables Mr B. better to understand her character. He writes asking her to return and at length, to her delight, proposes marriage.

The second, less inspiring part of the book depicts Pamela's acclimatization to her new situation, the changing attitudes of Mr B.'s family, her husband's wayward behaviour and the dignified way she handles married life.

Pamela was the 18th-century equivalent of a runaway bestseller, attracting a particularly strong following among female and clerical readers. It was translated into several languages. An early example of

the unified novel of character, it owed its success largely to the plight of the heroine and the strongly evocative atmosphere of domestic tension which Richardson creates.

### Clarissa: or, The History of a Young Lady

A novel by Samuel Richardson, the first two volumes of which were published in 1747, the last five in 1748. Like *Pamela*, it is an epistolary novel, consisting of a four-way correspondence between the principal characters: Clarissa Harlowe's letters to her friend Miss Howe and Robert Lovelace's to his friend John Belford predominate.

Clarissa is a well-bred young lady attracted to the dashing Lovelace, an unscrupulous man of whom her parents strongly disapprove. In deference to their wishes, Clarissa resists his advances, but also refuses to marry the man they have selected instead, the detestable Mr Solmes. Confined to her room (for the first 500 pages of the plot) she secretly corresponds with Lovelace, and runs away with him, only to discover his real nature. He installs her under the watchful eye of Mrs Sinclair, a bawd, and woos her ardently. When his subtlety gives way to impatience he drugs and then rapes her. Denounced by her family, she rejects Lovelace totally, ignores the pleas of his family and friends to accept his proposal of marriage, and retires into solitude. She dies of shame and grief, and Lovelace is killed in a duel with her cousin.

Though the action of the novel encompasses less than a year, the intense degree of characterization is extraordinarily sustained, buoyed up by Richardson's careful unification of the narrative elements. *Clarissa* is widely regarded as his masterpiece, and, running to over a million words, is the longest novel in the English language.

### Richard Brinsley Sheridan 1751-1816

Richard Brinsley Butler Sheridan, though best remembered as the author of brilliant comedies of manners, was also important as an English politician and orator. His genius both as dramatist and politician lay in

humorous criticism and the ability to size up situations and relate them effectively. These gifts were often exercised in the House of Commons on other men's speeches and at Drury Lane Theatre in the revision of other men's plays. They are seen at their best in *The School for Scandal*, in which he shaped a plot and dialogue of unusual brilliance from two mediocre draft plays of his own. Sheridan possessed great charm and powers of persuasion. As a wit he delivered his sallies against the follies of society with a polish that makes him the natural link in the history of the British comedy of manners between William Congreve and Oscar Wilde.

Sheridan was born in 1751, his grandfather Thomas Sheridan had been a companion and confidant of Jonathan Swift, his father was the author of a pronouncing dictionary and the advocate of a scheme of public education that gave a prominent place to elocution; and his mother gained some fame as a playwright. The family later moved to London. Sheridan was educated (1762–1768) at Harrow, and in 1770 moved with his family to Bath. While there he corresponded with a school friend then at Oxford, and together they wrote *Jupiter*, a farce, which, after revision, Sheridan renamed *Ixion*. His poems *The Ridotto of Bath* and *Clio's Protest* also date from this period.

In Bath Sheridan fell in love with Elizabeth Ann Linley (1754–1792), whose fine soprano voice had, from early age, delighted audiences at the concerts and festivals conducted by her father, Thomas. In order to avoid the unpleasant attentions of a Welsh squire she decided to take refuge in a French nunnery. After Sheridan's duel with the squire Elizabeth had returned home, and Sheridan was ordered by his father to Waltham Abbey, Essex, to pursue his studies. In 1773 he broke with his father, gave up a legal career, and married Elizabeth.

After his marriage Sheridan turned to the theatre for a livelihood. His comedy *The Rivals* opened at Covent Garden Theatre, London, in 1775. The situations and characters were not entirely new, but Sheridan gave them freshness by his rich wit, and the whole play was a success revealing Sheridan's remarkable sense of theatrical effect. Characteristic is the genial mockery of affectation displayed by some of the characters. Even the 'malapropism' that slow down the play give a proper sense of caricature to the character of Mrs. Malaprop.

Another example of his ability to weave an interesting plot from well-worn materials is seen in *The Duenna*. The characters are generally undeveloped, but the intrigue of the plot and charming lyrics and the music by his father-in-law Thomas Linley and his son gave this ballad opera popularity. Its 75 performances exceeded the record for that time, and it is still revived.

Thus, in less than a year Sheridan had brought himself to the forefront of contemporary dramatists. He also became one of managers and proprietors of Drury Lane Theatre. In 1777 he brought out his version of Vanbrugh's *The Relapse* (1696) as *A Trip to Scarborough*, again showing his talent for revision. He gave the rambling plot a neater shape and removed much indelicacy from the dialogue.

What Sheridan learned from the Restoration dramatists can be seen in *The School for Scandal* produced at Drury Lane in May 1777. That play earned him the title of 'the modern Congreve'. Although resembling Congreve in that its satirical wit is very general, *The School for Scandal* contains two subtle portraits in Joseph Surface and Lady Teazle. His Lady Teazle combined innocence and sophistication. The other parts were written with equal care, and the whole work was a triumph of intelligence and imaginative calculation. With its spirited ridicule of affectation and pretentiousness, it is often considered the greatest comedy of manners in England.

Sheridan's flour for stage effect, exquisitely demonstrated in scenes in *The School for Scandal*, was again demonstrated in his delightful satire on stage conventions *The Critic* (1779), which was thought much funnier than its model, *The Rehearsal* (1671), by George Villiers, the 2nd duke of Buckingham.

Nevertheless, the most part of his life was given to politics. Sheridan had become a member of Parliament for Stafford in September 1780 and was recognized as one of the most persuasive orators of his time. He was undersecretary for foreign affairs (1782) and secretary to the treasury (1783). Later he was treasurer of the Navy (1806–7) and a privy councillor.

Sheridan's financial difficulties were largely brought about by his own extravagance, as well as by the destruction of Drury Lane Theatre by fire in February 1809. With the loss of his parliamentary seat and his income from the theatre, he became a prey to his many creditors. His last years were beset by these and other worries – his circulatory complaints and the cancer of his second wife, Esther Jane Ogle. Pestered by bailiffs to the end, Sheridan died in London on July 7, 1816. Even in decline, he had made a strong impression on Byron, who wrote a Monody on the Death of the Right Honourable R.B. Sheridan (1816), to be spoken at the rebuilt Drury Lane Theatre.

### The Beggar's Opera

A ballad opera by John Gay, with songs arranged by John Christopher Pepusch, who also composed an overture. It was first staged by John Rich at Lincoln's Inn Fields in 1728 to such success that, according to the contemporary tag, it made 'Rich gay and Gay rich'. Swift had suggested the idea of a 'Newgate Pastoral' to Gay and *The Beggar's Opera* was apparently his response, an original and astonishing work which combines a riposte to the fashionable excesses of Italian opera with satire of corrupt government. Sir Robert Walpole and his colleagues were sufficiently concerned to refuse a performing license for its sequel, *Polly*, in 1729.

Peachum, a receiver of stolen goods, whose creation owed much to the historical character of Jonathan Wild, is mortified when his daughter Polly marries the highwayman Macheath, with whom Peachum has a profitable business arrangement. True to the style of Jonathan Wild, he informs the police against Macheath. Sentenced to death and imprisoned in Newgate, Macheath is rescued by the warder's pretty daughter, Lucy Lockit. The rivalry between Polly Peachum and Lucy maintains the piece's characteristic balance of romance and cynicism. Recaptured in a brothel, Macheath is saved a second time from the gallows by the improbable intervention of a compulsory happy ending, demanded on behalf of the audience by one of the players. The *The Beggar's Opera* has been frequently revived; it provided inspiration for Bertold Brecht's *The Threepenny Opera* (1928), a satire on corrupt capitalism.

A comedy by Oliver Goldsmith, first produced at Covent Garden in 1773 and published the same year.

Mr and Mrs Hardcastle have a daughter, Kate, and Mrs Hardcastle has a son by a previous marriage, the oafish and dissolute Tony Lumpkin. Sir Charles Marlow has proposed a match between his son and Kate Hardcastle. Young Marlow and his friend Hastings accordingly make the journey to the Hardcastles' home in the country but, thanks to Tony Lumpkin's misdirections, arrive there believing it to be an inn. The scene is thus expertly laid for the comedy that follows. Young Marlow takes Kate to be a servant and falls in love with her; his mistake frees him of the inhibitions he normally feels in the presence of ladies. Kate's friend Constance Neville falls in love with Hastings; Mrs Hardcastle, who dotes on her son Tony and had intended him to marry Constance, is thoroughly displeased. Sir Charles Marlow's arrival puts everything to rights.

#### Laurence Sterne 1713-1768

Novelist. The creator of the sentimental humorous novel. His creative work marks the acme of the development of Sentimentalism in English literature and paves the way for the Romanticism and Critical Realism of the 19th century.

The son of an army officer, Sterne was born in Tipperary, spent his earliest years in various garrison towns, and was educated for eight years before his father's death in 1731 left the family penniless. A cousin helped him to enter Jesus College, Cambridge, as a 'sizar' (poor scholar). He received his degree in 1737 and then took orders, becoming vicar of Sutton-on-the-Forrest in Yorkshire in 1738 and later prebendary of York Minster. After his marriage to Elizabeth Lumley in 1741 Sterne moved to Stillington, another Yorkshire parish. His wife suffered an emotional breakdown in 1757, when he was involved in a number of 'sentimental' dalliances with local ladies.

He began his work on *Tristram Shandy* in 1759, reading excerpts to a circle of friends. The restricted social environment of Yorkshire

had furnished him with a mass of minutely observed details. The first two volumes were published in 1760, and their author was at once catapulted to literary fame; further volumes appeared in 1761, 62, 65 and 67. In London Sterne was lionized by fashionable society, an experience he relished after the parochial surroundings of Yorkshire. He became a cult figure, the subject of outstandish anecdotes, and, taking a flamboyant delight in playing the parts of his characters in real life, the object of some disapproval.

Despite the immense popularity of Tristram Shandy during Sterne's lifetime its full importance has been acknowledged only after the author's death. Sterne violates all accepted narrative norms, finding greater interest in authorial comments than in the story. He creates a brilliant subtle and ironic parody of the everyday family novel, unmasking the senseless and vain life of 'decent bourgeois'. The only way out of the stale routine of their existence is through one's main passion, a 'hobby-horse', which Sterne calls 'shandism'. Every character is best revealed through his hobby-horse which alone helps escape from despondent sameness and uselessness of life: Uncle Toby is fond of cards, Corporal Trim passes his time in imaginary battles where he is a hero. Absurdity seems to be their ruling principle: Tristram's nose is spoilt at his birth through the stupidity of the doctor, his very name happens to be a mischance at christening, his father Walter Shandy is writing a vast guide on educating his son but Tristram is grown up before the work is completed.

His new recognition brought Sterne the perpetual curacy of Coxwold in Yorkshire, where he named his home Shandy Hall. In 1762—4 Sterne lived abroad at Toulouse with his wife and daughter and in 1765 travelled in France and Italy intending to relieve his tuberculosis. His sevenmonth tour resulted in *A Sentimental Journey* (1768), a second novel as arresting and fragmentary as his first. He died in 1768 leaving his family insolvent. They were helped by some friends who raised subscriptions on his posthumous publications.

A Sentimental Journey continues the writer's search for new forms and ideas. It is mainly aimed at depicting the world of feelings, sentiments. The character of the author is of greatest importance, it is complex and dynamic. Everything is shown through the author's

impressions. The very title programmes the book to be a narration of sentiments, while the name of the author – Yorick – traces its common grounds with Shakespeare's jester, a master of sharp mockery and puns. A Sentimental Journey is far from the genre of travel literature: one can find out little about France from the book. It is rather a panorama of sentiments awoken by Yorick's thought about the prisoners of Bastille, about French peasants and so forth. Sentimentalism in the creative works of Sterne is revealed through his disbelief in the rationality of bourgeois life, through his glorifying the world of feelings and scepticism about the social reality of his contemporary world.

The frame of Sentimentalism was too narrow for Sterne's works. His deep concern about the world of feelings is combined with powerful irony bordering on black humour. The latter makes Sterne close to one of the best masters of satire Swift. Sterne's works point the way to later experiments (by Joyce and his successors), though not all of these would be conducted with that vein of good humour, delicate yet often dark, which runs through Sterne's whole work.

# The Life and Opinions of Tristram Shandy, Gentleman

A novel by Laurence Sterne, published in instalments: Volumes I and II in 1760, III and IV in 1761, V and VI in 1762, VII and VIII in 1765 and Volume IX in 1767.

Immediately popular in England, it was soon translated into French and German – a surprising success for a novel which lacks a clear beginning, middle or end and defies convention at every turn. Tristram Shandy distributes its narrative content across a bafflingly idiosyncratic time-scheme interrupted by digressions, authorial comments and interferences with the printed fabric of the book. The comically fragmented storyline is a reaction against the linear narratives of Henry Fielding and the epistolary artifice of Samuel Richardson; it aims instead at a realistic Impressionism, a shape determined by association of ideas.

The story starts with the narrator-hero describing his own conception. But Tristram is not actually born for several volumes and disappears from the book in Volume VI. In the meantime, the circumstances surrounding his birth are described in an apparently random fashion.

His father is Walter Shandy, the science-smitten but benevolent head of Shandy Hall, where he lives in continuous exasperation with his wife. He has elaborate theories about society, the education of his son, and such topics as baptism by injection. His brother, 'my uncle Toby', is an old soldier. Toby's obsessional hobby is the recreation of various military sieges, a pastime in which he is assisted by the devoted Corporal Trim (who received a wound in the knee, at Carden) whose reflections on morality comprise Volume V. These are some of the characters whose behaviour can be understood in terms of their personal 'hobbyhorses'. Dr Slop is the man-midwife delayed in delivering the infant Tristram by a complex knot on his bag, the Widow Wadman is the neighbour with amorous designs on Uncle Toby, and Yorick is the amiable local parson.

After Tristram is born, Volume IV opens with the mock story of Slawkenbergius and an account of how the baby came to be christened 'Tristram' instead of the intended 'Trismegistus'. After Trim's discourse there is a fine dialogue between Tristram's parents in Volume VI, about the 'breeching' (or dressing) of their child, and the story of Le Fevre (a 'sentimental' set-piece of great popularity), after which the novel arbitrarily abandons the English village setting and follows the author's travels to France, reverting to an account of the Widow Wadman's designs on Uncle Toby in Volume IX.

With its black pages, wiggly lines, misplaced chapters and other surprises, Tristram Shandy stands in part against the idea of literature as finished product, its surfaces capable of reflecting with accuracy the conditions of life. That is one reason why it has proved so fertile an influence on 20th-century fiction. Yet Sterne's achievement was not the act of revolutionary isolation or iconoclasm that is sometimes suggested. Tristram Shandy was also very much in keeping with the mood of an age caught up in the cults of 'sensibility' (see sentimental novel) and the picturesque, with its love of ruins, exciting fragments and the formally imprecise. Aside from his debt to Locke's theory of the association of ideas, Sterne was working in a long tradition of intellectual satire embracing Montaigne, Rabelais, Erasmus and Swift, as well as drawing on a mass of picaresque and travel literature.

### Robert Burns 1759-1796

Scottish poet the best representative of folk tradition in English literature. His works are varied in genre from satirical poems, epigrams, to love ballads and songs.

Born the son of a small farmer, he was brought up in agricultural poverty and strict Calvinism at the village of Allowy in Ayrshire. Educated by his father, Burns started work as a farm labourer but became a flax-dresser at he age of 22. On his father's death in 1784, he went into farming with his brother Gilbert at Mossgiel for four years, a period which saw the composition of some of his first verse, such as *The Twa Dogs* and the striking cantata *The Jolly Beggars*. It was a time, too, of apparent promiscuity, and Burns formed an attachment to Jean Armour, his future wife.

It was not until 1786 that Burns's poetry began to appear in print; his early edition of *Poems Chiefly in the Scottish Dialect* contained many of the varied and entertaining pieces of his Mosgiel period. The volume brought him fame, and he went to Edinburgh, where the success of his poems led to a new edition in 1787. Burns was lionized as an untutored rustic genius, 'a heaven-taught ploughman', but he disliked hypocrisy and never trusted in that brief fame. During this time he immortalized himself as a song-writer by some hundreds of songs, new and reworked, including *Auld Lang Syne* and *A Red, Red Rose*. The typical subjects of his lyrics were friendship, love, hard work of peasants and the beauty of nature.

Heaving earned sufficient money to buy a small farm at Ellisland, Burns settled there in 1788 with Jean, now his wife. They led a hard life, had four children, and Burns became an excise man to supplement their meagre income. He developed a pronounced sympathy with the French revolutionary movement and wrote *The Tree of Liberty* (published in 1838), which caused him to be regarded with some suspicion. Poverty forced him to abandon the farm in 1791 and move to Dumfries, where he wrote little of importance except for *Tam O'Shanter, Captain Matthew Henderson* and the 100 or so lyrics he contributed to George Thomson's *A Select Collection of Original* 

Scottish Airs (1793-1811). He died at the age of 37, his health undermined by rheumatic fever.

Being of genuinely rustic origins Burns was proud of his background and had taught himself to read widely among the English and French poets. Although he has become a cult figure as a ploughman poet, Burns was also skilled in the Scottish vernacular, many of his most celebrated lyrics working from the strong native material of Scottish folklore and daily life. His poems about animals are famous, and often anthropomorphic (*To a Mouse*); he also penned some vigorous satires on religion (*The Ordination*), and at least one narrative masterpiece, the late *Tam O'Shanter*. His rural poems dating from the late 1780s are consistently the best, with a blend of humour and sadness that have made him accepted as the Scottish national poet.

### Robert Burns. Mr Heart's in the Highlands

Mr Heart's in the Highlands, my heart is not here, Mr Heart's in the Highlands, a-chasing the deer; A-chasing the wild deer, and following the roe – Mr Heart's in the Highlands wherever I go.

Farewell to the Highlands, farewell to the North, The birthplace of valour, the country of worth; Wherever I wander, wherever I rove, The hills of the Highlands forever I love.

Farewell to the mountains high covered with snow; Farewell to the straths and green valleys below; Farewell to the forests and wild-hanging woods; Farewell to the torrents and loud-pouring floods.

Mr Heart's in the Highlands, my heart is not here, Mr Heart's in the Highlands, a-chasing the deer; A-chasing the wild deer, and following the roe – Mr Heart's in the Highlands wherever I go.

Note: strath - a flat wide river valley.

### Discussion Questions

- 1. What features are characteristic for the period of the Enlightenment in the English social, political and cultural life of the 18th century?
- 2. Describe the literary trends and genres of the Early Enlightenment, High and Late Enlightenment and name their representatives.
- 3. What makes Jonahan Swift an unsurpassed master of satire in English literature?
- 4. Speak on the development of the realistic novel in the English literature of the 18th century.
- 5. Who is the creator of the sentimental novel in English literature? What are its typical features?
- 6. What makes Robert Burnes a national poet of Scotland?
- 7. What are the leading tendencies in the English theatre of the period of the Enlightenment? Speak on the 18th-century genres and playwrights.

## Additional Readings

Appreciating Literature / Ed. George Kearns. – Lake Forest, Illinois: Macmillan/McGrow-Hill, 1984.

The Oxford Companion to English Literature / Ed. Margaret Drabble. — Oxford: Oxford University Press, 1985.

The Bartleby Project: The 18-volume 1907-21 edition of the Cambridge History of English and American Literature: http://www.bartleby.com

The Online Medieval and Classical Library: http://sunsite.berkeley.edu/OMACL/#Browse

#### Translation Exercises

Do exercises 7, 8 from the Translation Section.

#### THE ROMANTIC PERIOD

### 2 Outlines

Romanticism is a comprehensive term for all the various tendencies towards change observable in European literature, art and culture in the later 18th and early 19th centuries. Although it manifested itself everywhere in Europe, it is most clearly seen in German and Russian literatures. The word 'romantic' derives from Old French 'romans', meaning 'a vernacular language descended from Latin'. The use of the term 'romantic' for the poetry of the period from 1780 to 1830 has a bunch of meanings behind it: anything from imaginative or fictitious, to fabulous or downright extravagant.

### British History

### The House of Hanover

- 1760–1820 George III. Napoleonic wars (1798–1815). Further colonial expansion: by the Vienna Congress England was given Malta, Ceylon, Mauritius, the Cape colony). The luddite movement in Nottingham area (1811–12). The parliament passed the law of capital punishment for machine-breakers (1812).
- 1820–1830 George IV. Struggle for the Parliament Reform in England.
  Trade Unions legalised through the Act of Parliament (1824). July Revolution in France (1830).

Romantic culture and philosophy appeared as a reflection of a person's loneliness in a bourgeois society and its inborn desire for freedom, both social and personal. Romanticism was not a unified movement with a clearly agreed agenda, and its emphases varied widely according to time, place and individual author. Intellectually it pulled away from the philosophical rationalism and neo-classicism of the Enlightenment, developing an alternative aesthetics of freedom from the 'dead' letter

of formal rules and conventions, and of uninhibited self-expression, of which the German *Strum undo Drag* movement of the 1770s, which included the early writings of Goth (*Weather*), was an important precursor.

A corresponding sense of strong feeling, but also of original, fresh and, above all, authentic feeling was also important, and the development of natural, unforced poetic diction became an essential qualification for the standing of the poet (as in the *Lyrical Ballads*).

The most typical Romantic attitude is individualism. Underlying the Romantic epoch as a whole is a pervasive sense of the collapse within the individual subject of those intricate systems of moral, religious and psychic control, constraint and limitation which were being shaken apart at the public or institutional level by the American and French Revolutions. Whatever the colour of his politics, the Romantic poet assumes the mantle of prophet, seer and legislator. The Romantic hero is either a solitary dreamer, or an egocentric plagued by guilt and remorse but, in either case, a figure who has kicked the world away from beneath his feet. In their explicitly 'reactionary' phase, writers such as Wordsworth and Coleridge tended to look back on their earlier revolutionary radicalism as a transgression against an unheeded sense of the proper truth of things, for which they were punished with a kind of existential vertigo.

Other important harbingers of Romanticism were the folk ballads. The romantic valorization of personal experience was accompanied by a deepening sense of history which found its expression in the novels of Sir Walter Scott.

Another general feature of the period was the fascination for the private lives of individuals reflected in countless 'memoirs', 'recollections', 'lives', and in the adoption by writers such as De Quincey, Lamb and Hazlitt of autobiography as a literary form. The invasion of the inner recesses of the personality was continued in the analysis of dreams and the irrational, and in drug-taking and dabblings in the occult.

Romantic period in literature coincided with the French Revolution. The two generations of English Romantic poets – Blake, Coleridge, Wordsworth and Keats, Shelley, Byron – were each affected by it but in a different way. They came from disparate backgrounds, differed

sharply in their theory and practice, held conflicting political views, and in some cases cordially disliked each other.

The older generation (the *Lake Poets*) – Blake, Coleridge, Wordsworth, were young men in 1789 and were fired with revolutionary ideas and were filled with the idealism of the youth. What followed, the Terror and the rise of Napoleon, all too easily caused disillusionment.

The younger generation of poets, Byron, Keats and Shelley (the Later Romantics), were less fortunate. They grew up in a society dominated by the repression of a series of Tory governments afraid of every request for freedom as opening floodgates of revolution. They were liberal-to-radical in their politics and a long way from any idealization of their contemporary social systems.

#### George Gordon Byron 1788-1824

The 6th Lord Byron, a great English poet, is regarded as the leading figure in Romanticism and remains widely read and influential, both in the English-speaking cultures and beyond.

Born in London, Byron was the son of Catherine Gordon, a Scottish heiress descended from James I of Scotland, and Captain 'Mad Jack' Byron, a profligate who squandered his wife's money as well as his own. Soon after his son's birth Captain Byron fled from his creditors to France, and Catherine took her son to her home in Aberdeenshire, where they lived in straitened circumstances. Byron's father died when he was three, and the boy was educated at home and later at Aberdeen Grammar School. Scottish scenery and Scottish Calvinism both left their mark on his character.

In 1798 Byron's great-uncle William, the 5th Baron Byron, died, leaving the 10-year-old boy the barony and the family home at Newstead Abbey in Nottinghamshire but very little fortune. He went to Harrow in 1801 and his first poems were written while a pupil there. In 1805 Byron proceeded to Trinity College, Cambridge, where he cultivated a reputation for high-spirited and profligate behaviour that belied the real achievements of his undergraduate years. In January 1807 he published

a small volume of verse Fugitive Pieces but being too shy destroyed most of the printing; only four copies have survived. The revised volume was published the same year; 'miraculously chaste' was how he described his Poems on Various Occasions (1807), which contained 12 new pieces. Hours of Idleness were published the same March, a collection of lyrics more distinguished than any of his previous work. In January 1808 The Edinburgh Review called it bad verse. Byron responded by revising and extending British Bards, a satirical poem he had written, as English Bards and Scotch Reviewers (1809).

When Byron came of age and took his seat in the House of Lords; then he left on a tour of the Mediterranean in June 1809. His letters from Spain, Portugal and the eastern Mediterranean are remarkably vivid. Hints from Horace was published in 1811, and after visiting the tyrant of Ioannina, Ali Pasha, he began work on another poem; at the same time he encouraged Hobhouse, who was writing his Journey through Albania.

After returning to England Byron completed the first two cantos of the poem begun in Albania. Childe Harold's Pilgrimage (1812) made him not just a celebrity but the most sought-after figure in English society. Between then and the uproar of 1816 he published The Giaour and The Bride of Abydos (1813), The Corsair, Lara and Jacqueline (1814), Hebrew Melodies (1815), The Siege of Corinth and Parisina (1816).

In 1815 Byron married Annabella (Anne Isabella) Milbanke. The unimaginative Annabella was scarcely an ideal wife for the poet, nor he an ideal husband, and their marriage lasted little more than a year. After the birth of their daughter in December 1815 she left him and obtained a separation. The English public, hypocritic in its morality, supported Lady Byron. He left England in April 1816 and never returned.

After sailing up the Rhine to Switzerland Byron joined Mary Shelley and Percy Shelley. The third canto of *Childe Harold* and *The Prisoner of Chillon* were written in 1816. In 1817 Byron continued to Venice. To this period belong *The Liment of Tasso* (1817), *Manfred* (1817), the fourth canto of *Childe Harold* (1818), *Beppo* (1818), *Mazeppa* (1819) and the first cantos of *Don Juan*. His connection with Teresa, Countess Guiccoli, whose home was in Ravenna, began in Venice in April 1819 and proved a lasting one. Byron moved to Ravenna in

December of the same year. Teresa inspired *The Prophecy of Dante* (1821), chiefly by interesting him in the cause of Italian nationalism. His tragedies, *Marino Faliero* and *The Two Foscari* (both 1821), take Venice as their subject. The latter was published with two more dramatic poems or closet dramas, *Sardanapalus* and *Cain*. His reputation had by now spread beyond England and Byron was famous throughout Europe. After reading *Manfred*, Goethe started a correspondence with the younger poet; *Sardanapalus* is dedicated to Goethe and Byron was honoured in the second part of Faust, where he appears as Euphorion, the child of Faust and Helen.

Teresa Guiccioli obtained a separation from her husband and she and Byron, now 15 miles from Ravenna, became more closely involved with the Carbonari, a militant nationalist movement of which her brother, Count Gamba, was a leader. Byron was a ready adherent and supported it with his money and influence. However, the Carbonari foundered and the Gamba property was confiscated; they fled to Pisa and set up house in the Palazzo Lanfranchi in autumn 1821. Byron found Shelley living in the same city.

In 1822 after moving on to Genoa, Byron resumed work on *Don Juan* presenting himself as a powerful satirist, a new part of which was completed in March 1823. The domestic tragedy *Werner*, the verse tale *The Island* and the satirical poem *The Age of Bronze* were also published in 1823. *The Deformed Transformed*, Byron's unfinished drama, followed in 1824.

The end of the Carbonari and of Italian aspirations to independence from their Austrian overlords in 1821 saw Byron embracing another cause—one perhaps closer to his heart and dating back to his travels in the eastern Mediterranean (1810–11). His interest was apparent in Childe Harold and Don Juan, and the new cause took on reality in 1821. Greek liberation from centuries of Turkish oppression found a sympathetic response in England and a committee was formed to organize aid. The committee asked Byron for help; without hesitation he turned all his energies to aiding the Greeks. He armed a brig, the Hercules, and set sail from Leghorn with Trelawny and Gamba on 24 July 1823. He reached Cephalonia 10 days later. The factional quarrels which had plagued the Greek rebels dissolved, and some even hinted

that he could become king of a free Greece. Byron worked cease-lessly and in January 1824 joined Alexander Mavrocordato at Missolonghi on the north shore of the Gulf of Patras. The Greek leader had brought a fleet of ships, and Byron's plan was to attack the Turkish stronghold at Lepanto. But in April he caught a severe chill after being soaked to the skin in an open boat. Rheumatic fever set in and Byron died on 19 April 1824. The Greeks wished to bury him in Athens, but only his heart stayed in Greece. His body was returned to England but was refused burial in Westminster Abbey. He was buried in the family vault in the church of Hucknall Torkard, near Newstead Abbey in Nottinghamshire.

Tennyson, a boy of 14 when he heard the news of Byron's death, said 'the whole world darkened to me'. He spoke for his generation, and indeed for several generations who would labour admiringly or uneasily in the shadow of the legend Byron had left. It was Byron's achievement, as much by his life as his poetry, to organize the new feelings of Romanticism into a stance, a style that the wider public could easily recognize and secretly admire even while publicly condemning it. He bequeathed to posterity the image of the Byronic hero, a Childe Harold or Cain or Manfred, an outcast from his own kind and a wanderer in foreign lands, gloomily absorbed in the memory of his past sins and the injustices done him by society. Like all satisfying legends, it was no less powerful for bearing only a partial resemblance to the man and the poet who inspired it.

### Don Juan

Byron's unfinished 'epic satire' in 'ottava rima', published in 16 cantos between 1819 and 1824. Cantos 1-2 appeared in 1819, 3-5 in 1821, 6-14 in 1823 and 15-16 in 1824.

Byron's central character is not the aggressive libertine of tradition, but a passive, if unprincipled, innocent who learns through the variety of his complex international experience. The poem opens with the 16-year-old Juan being sent away from his native Seville by his mother as a result of an intrigue with Donna Julia. On the way from Cadiz his ship is wrecked in a storm and the crew and passengers are obliged to drift

in the ship's longboat; their privations lead to the consumption first of Juan's spaniel then of his tutor, Pedrillo.

Byron's description of both the storm and the subsequent cannibalism contains some of his most powerful, as well as his most wry, descriptive verse. Juan is eventually cast up on a Greek island where he meets Haidee, the daughter of a pirate. The two fall in love, but their passion is disrupted by the return of Haidee's pirate-father, who sends Juan away in chains to be sold as a slave. Haidee dies of grief.

Juan is sold in Constantinople to a sultana who has fallen in love with him, but their relationship is soured by her perpetual jealousy and Juan is obliged to escape to the Russian army then besieging Ismail. Distinguishing himself in the Russian service, he is sent with dispatches to St Petersburg where he inevitably attracts the attentions of the Empress Catherine. He is sent to England on a diplomatic mission; the last cantos of the unfinished poem recount his amorous adventures in London and contain biting satirical comment on contemporary English society (many portraits were easy to recognize), politics and literature. Don Juan is Byron's most sustained masterpiece. Its tone is varied and its loose structure allows the poet to intermix his gifts as a lyrical, satirical, comic and narrative writer. The poem offers a wide-ranging sharp ironic comment on human passions, whims and shortcomings. It also contains the much-anthologized lyric 'The Isles of Greece' (canto 3), Byron's powerful song to a nation still occupied by the Ottomans.

# From Hebrew Melodies (1815)

"My soul is dark – Oh! quickly string
The harp I yet can brook to hear;
And let thy gentle fingers fling
Its melting murmurs o'er mine ear.
If in this heart a hope be dear,
That sound shall charm it forth again:
If in these eyes there lurk a tear,
'Twill flow, and cease to burn my brain.
But bid the strain be wild and deep,
Nor let thy notes of joy be first:

I tell thee, minstrel, I must weep,
Or else this heavy heart will burst;
For it hath been by sorrow nursed,
And ached in sleepless silence long;
And now 'tis doom'd to know the worst,
And break at once — or yield to song."

# From Childe Harold's Pilgrimage (Canto the First)

"Adieu, adieu! my native shore
Fades o'er the waters blue;
The night-winds sigh, the breakers roar,
And shrieks the wild sea-mew.
Yon sun that sets upon the sea
We follow in his flight;
Farewell awhile to him and thee,
My native Land – Good night!"

#### Percy Bysshe Shelley 1792-1822

Poet, political essayist, editor, a representative of the literary trend of revolutionary Romanticism. He drew no distinction between poetry, life and politics and was equally successful in lyrics and great philosophic poems full critique of social injustice and revolutionary optimism.

The poet was born at Field Place, near Horsham in Sussex. He attended Syon House Academy and Eton where his independence of spirit eventually won him respect and the nickname 'Mad Shelley' was promoted to 'Eton Atheist'. While still at Eton, he privately published a gothic novel, Zastrozzi (1810). This was followed by poems written with his sister Elizabeth, published anonymously as Original Poetry by Victor and Cazire (1810) and another Gothic tale, St Irvine: or The Rosicrucian (1811).

At University College, Oxford, Shelley continued to read radical authors and adopted provocatively eccentric dress and behaviour. With

Thomas Jefferson Hogg in spring 1811 he wrote a pamphlet, *The Necessity of Atheism*, almost the first open profession of atheism to be printed in England. Their refusal to answer questions from the college authorities resulted in their summary expulsion. This affair, and his elopement to Scotland in August 1811 with the 16-year-old Harriet Westbrook, caused a permanent break with his family. Shelley refused his father's demand for a public retraction of the pamphlet, solemnized his 'misalliance' in Edinburgh and renounced his inheritance in favour of a small annuity.

Three years of nomadic living followed. In York Shelley attempted to bring Harriet together with Hogg, and from time to time supplemented the household with other female friends. In the Lakes he found only Southey in residence, with whom he argued politics. In Dublin he made speeches on the repeal of the Union and Catholic emancipation. At Lynmouth in Devon, where he tried to set up a small community of free spirits, copies of the democratic broadsheet A Declaration of Rights were launched on the sea in bottles and flown across the Bristol Channel in patent Shelley fire balloons. The Shelleys left abruptly on discovering they were being watched by Home Office spies, and briefly set up house in Wales, where he observed the labourers' living conditions during the harsh winter of 1812. The poetic harvest of this political and philosophical education wasthe poem Queen Mab (1813).

In London the Shelleys became frequent visitors to Godwin, who became the poet's philosophical mentor. The birth of a daughter did not prevent failure of Shelley's marriage in autumn 1813. The next year he fell in love with Mary (Mary Shelley), Godwin's 16-year-old daughter and they eloped.

Shelley and Mary took a cottage on the edge of Windsor Great Park where, in a more stable period, he wrote *Alastor* (1816). Its publication coincided with the birth of his favourite son, William. The summer of 1816 was spent with Byron at Lake Geneva. Mary began *Frankenstein* and Shelley wrote two philosophical poems, the *Hymn to Intellectual Beauty* and *Mont Blanc*.

Shelley married Mary immediately after his first wife Harriet drowned herself in autumn 1816. He was taken up by Leigh Hunt, who had given him his first favourable notice in *The Examiner* and now

introduced him to Keats, Hazlitt and other members of their circle. In 1817, he wrote An Address to the People on the Death of Princess Charlotte, perhaps his finest political pamphlet, and worked on 'Laon and Cythna', published as Revolt of Islam (1818).

He left England in spring 1818 and spent the rest of his life in Italy. The 'Roman spring' of 1819 saw completion of the major plan of *Prometheus Unbound*. The death in Rome of his adored son was a devastating blow.

Despite these difficulties the year from summer 1819 to summer 1820 was Shelley's most creative period. He completed *Prometheus Unbound* and wrote another drama, *The Cenci* (1819). *The Mask of Anarchy* (1819) became perhaps the greatest poem of political protest in the language, though unpublished in his lifetime.

During the Pisan period (1820-1) he completed his remarkable political document, A Philosophical View of Reform (1820), the entertaining Essay on the Devil. His burlesque, Swellfoot the Tyrant, was published in 1820.

At Shelley's encouragement Byron moved to Pisa in winter 1821. Together they formed the centre of a circle of expatriates and adventurers. Shelley translated scenes from Goethe's *Faust* and wrote his last completed verse drama, *Hellas*, to raise money in England for the Greek war of independence. It was published in 1822. March saw the abandonment of *Charles I*, a drama of the Civil War, and his last major poem, The *Triumph of Life*.

In July 1822 Shelley and his boatboy were drowned in the Bay of Spezia. Shelley's body was cremated in the presence of Byron and his friends.

Two collections appeared after his death: *Poetical Pieces* (1823) and *Posthumous Poems* (1824). Mary Shelley's four-volume edition of *The Poetical Works* was published in 1839.

Shelley's colourful life and his achievements as a lyric poet have until recently obscured the central aspects of his art. He drew no essential distinction between poetry and politics. His work ranged from critique of social injustice to an attack on specific institutions of oppression. Shelley portrayed law and religion as ideological functions of the state, and imaged the growth of capitalist relations of production in terms of its mechanical

suppression of the spontaneous growth of human personality. Shelly is famous for his revolutionary optimism. Taken as a whole, his works represent the Romantic dream of the fusion of poetry and life.

# Walter Scott 1771-1832

Scottish poet, novelist, editor and critic, creator of the genre of historical novel. His creative work marked a transition from Romanticism to Realism in English literature and displayed his passion for the history of his country.

Sir Walter Scott wrote 28 novels and some short stories. His antiquarian knowledge as well as his interest in the religious and political conflicts of the past – particularly the history of the Jacobites and the drama and tragedy of the Scottish side of the Anglo-Scottish border – enabled him to bring the past to life in a way which avoided the unrealities of the Gothic novel. Belinsky said that Scott managed to introduce 'historical and social trends' into European art of the 19th c. His novels show the dependence of an individual fate upon the historic development of the country, and his characters are always an integral part of the society in which they lived.

Politically, Scott was a Tory, adherent to the constitutional monarchy, whose natural conservatism led him to favour the old values of chivalry, honour, courtly manners and loyalty to the king.

Scott was born in Edinburgh, the ninth of 12 children, and was early lamed by infantile paralysis, a handicap that was rarely to inhibit his activities. He was educated at Edinburgh High School and at Edinburgh University, where his major study was law. He was admitted to the Bar in 1792. Possessed of an astonishingly retentive memory, he read voraciously and devoured antiquarian lore, ballads, fairy-tales, chivalric romances and exotic tales of distant places; further education came from architectural observation and from tales and legends told him by the peasantry with whom he talked in his travels on horseback whilst executing legal business. In 1795 Scott married Margaret Charlotte Carpenter (Charpentier) and briefly, in 1797, he acted as paymaster,

quartermaster and secretary to the Edinburgh Light Dragoons. By 1799 he was Deputy-Sheriff of Selkirk and just on the edge of literary life.

Scott entered literature through **poetry** and, absorbed as he was in folklore and the supernatural, he started his literary career by anonymously publishing in 1796 an adaptation of *Ballads* by G. A. Burger, which he followed in 1801 by *Tales of Wonder*. About this time, too, he translated Goethe's *Coetz von Berlichingen* and, in 1802–3, put out his original work, the *Minstrelsy of the Scottish Border*, an edition of old and new ballads, followed by *Romance of Sir Tristrem* in 1804. Scott's poetic writing of this period was dominated by Scottish folk and historic sorcery and his antiquarian enthusiasm.

It was in 1805, with the publication of his first poem, the Lay of the Last Minstrel, based on an old border narrative, that his name became more widely known. This was followed by a number of poems, among them Marmion (1808), The Lady of the Lake (1810), The Vision of Don Roderick (1811), Rokeby and The Bridal of Triermain (both 1813), The Lord of the Isles and The Field of Waterloo (both 1815), and Harold the Dauntless (1817).

During these years Scott was also involved in prose writing and editorial work on a grand scale, much of it relating to criticism, antiquarianism, and history. Among such works were: Original Memoirs Written during the Great Civil War (1806), an edition of Dryden with biographical material (1808), Memoirs of Captain George Carleton (1808). The State Papers of Sir Ralph Sadler (1809), The Secret History of James I (1811), as well as numerous book reviews for the Whig Edinburgh Review. In 1809 Scott took a prominent force in establishing the Tory Quarterly Review.

In 1811, these enterprises led Scott close towards bankruptcy, and then embarked on his career as a novelist with the highly acclaimed Waveriey, or 'Tis Sixty Years Since, which appeared in 1814. Scott issued Waverley anonymously because of caution, but its immediate and enormous popularity decisively turned his career from poetry to fiction. All diversity of novels written by Sir Walter Scott can be grouped around their leading subjects:

• the history of Scotland (the so-called Scottish novels) is depicted in Waverley, Guy Mannering, or the Astrologer (1815), The

Antiquary (1816), The Black Dwarf and Old Mortality (both 1816 and constituting the first series of Tales of My Landlord), Rob Roy (1817), The Heart of Midlothian (1818, second series of Tales of My Landlord), the Bride of Lammermoor and The Legend of Montrose (1819; third series of Tales of My Landlord);

- the historic past of England is reflected in Ivanhoe (1819), The Monastery and The Abbot (both 1820), Kenilworth, A Romance and The Pirate (both 1821), The Fortunes of Nigel (1822), St Ronan's Well (1823), Redgauntlet (1824), The Betrothed and The Talisman (as Tales of the Crusaders, 1825) and Woodstock (1826);
- <u>the French historic events</u> of the reign if king Louis XI *Quentin Durward* (1832).

Historic novels by Sir Walter Scott present an original phenomenon in literature due to his principles of narrating historic events. He considered the novelist should reproduce the past from the point of view of a man of the 19th c., not simply depict the historic details but rather rethink the course of historic development, though any historic novel must be based on strict historic material and demands great knowledge of the past. The writer chose many important problems for his novels, one of them being religious struggle on the British Isles. The ideas of the Puritans, as shown in *Old Mortality*, are doomed, and so are religious fanatics. In his political opinions sir Walter Scott was an adherent of a political compromise which is reflected in his writings.

An indisputable merit of his novels lies in his artistic method of combining the narration of a private life story with a wide panorama of historic events. Scott is also famous for his masterly portraits, genre pictures of manners and traditions of different epochs. Whatever period described, Scott always shows the inevitable process of historic change, the permanent historic movement to the new forms of life, the progress of society.

Beyond his novel writing Scott was, throughout these years, busy with editions, antiquarian studies and literary criticism, publishing his edition of Swift (1814), complete with biographical data. Furthermore, Scott was enjoying the role of laird, and functioning as a man of law as well as of letters, so it is not surprising that his health was considerably

undermined, which culminated in 1819 in a narrow escape from death. Nevertheless, he continued writing until, in 1825–6, a financial crisis involving left Scott with a debt of 130,000. Honourably disdaining bankruptcy, he set to work at an even more furious pace and in the next five years came Chronicles of the Canongate, with The Two Drovers, The Highland Widow and The Surgeon's Daughter in its first series (1827) and St Valentine's Day: or, The Fair Maid of Perth in the second (1828), Anne of Geierstein (1829), and Count Robert of Paris and Castle Dangerous (1832) in the fourth series of Tales of My Landlord. But the merciless toil overwhelmed him and he was brought home from Italy, where he had been vainly seeking health, to die at his beloved Abbotsford in September 1832.

Few authors have enjoyed a higher reputation than Scott once did. In his lifetime and for nearly a century after his death he was not merely an immensely popular writer – acclaimed as a poet and often regarded as the greatest novelist in the language – but a major cultural force. His Scottish novels, particularly Waverley and Rob Roy, did much to rescue that country from the low esteem it had acquired after the failure of 1745 rebellion and to make it at once respectable and romantic. The descriptions of landscape and ruins with which his books abound helped to shape Romanticism. Above all, his use of history confirmed the taste for medievalism which lasted throughout the 19th century and the conduct of his historical figures served as the model of the chivalric code by which Victorian gentlemen attempted to live.

The Western critique argues that today Scott is forgotten as a poet and neglected as a novelist. The immense bulk of his writing and the sheer length of his individual works intimidate. His characters are dismissed as artificial, and his plots as stilted and melodramatic; his fascination with history can appear a mere love of fancy dress. These charges carry enough force to prevent any revival of his reputation to its former heights, but they overlook his undoubted merits: his humour, his gift for memorably eccentric characters, his erudite and down-to-earth mastery of folklore and, most important, the underlying seriousness of his preoccupation with history and the processes of social and political change. His influence can be traced in all romantic art of the early 19th

c. which took balladry and folklore as its theme and in realistic art in English and world literatures.

# Rob Roy

This novel by Sir Walter Scott was published in 1817. It is set in the north of England and Scotland in the early 18th c. The story follows the adventures of Francis Osbaldistone, banished from London by his father, a successful merchant. At the house of his uncle, Sir Hilderbrand, he meets Rashleigh, the greedy and malicious youngest son, and Diana Vernon, Rashleigh's cousin on whom he has designs. When Francis is favourably received by Diana, Rashleigh determines to destroy him. He is already plotting to ruin Francis's father. At the prompting of Diana, Francis goes to the Highlands, accompanied by Bailie Nicol Jarvie, to seek the help of Rob Roy MacGregor, the outlaw. In the Highlands Francis witnesses the clash between clansmen and the king's troops and Rob Roy's escape. With the help of Diana and Rob Roy, Francis is able to unmask Rashleigh's villainy and regain the money which the latter has embezzled from Francis's father. Rashleigh betrays them to the government and Rob Roy kills him.

The historical Rob Roy (1671–1673), a drover, became a powerful and dangerous outlaw when he and his clan were proscribed as Jacobite sympathisers. He was a ruthless opponent of the government but famous for disinterested kindness and sympathy with the oppressed.

### Discussion Questions

- 1. Summ up the essence of romantic culture and philosophy. What are the peculiar features of the two phases of the Romanticism in English literature?
- 2. What makes George Gordon Byron a true representative of Romanticism both in his art and his life?
- 3. Which principles of Shelly are observable in his lyrical and philosophic poetry as well as in his essays?

4. What makes Walter Scott a creator of the new genre in English literature? Using your book group his novels according to their leading subjects.

### Additional Readings

The Oxford Companion to English Literature / Ed. Margaret Drabble. — Oxford: Oxford University Press, 1985. English Poetry Database: Full-text searchable database of poems — http://etext.lib.virginia.edu/epd.html Моруа А. Байрон / Переклад 3 франц. Ю. Калениченка. — К.

### Translation Exercises

1981.

- 1. Do exercise 4 from Translation Section.
- 2. Supply Ukrainian translations of the titles of Byron's poems and Walter Scott's novels mentioned in this book.

#### VICTORIAN LITERATURE

#### 2 Outlines

The 19th century in the English history and art is usually connected with the reign of Queen Victoria (1819–1901) though its phases are very different from each other. Her reign (1837–1901) saw he rapid industrialisation of Britain and a vast growth of national wealth, reflected in the imperialism of the late 19th c.

#### **British History**

1837–1901 Queen Victoria. "Golden age' in the British history. No big wars. Economic growth. Scientific inventions and technical progress. The first railroads appeared (1837). Chartist movement (1836–1848). The French revolutionary movement (1848). Labour party founded (1893).

After the first decades of Romanticism the development of the English literature in the nineteenth-century was characterised by a number of various trends including Critical Realism, Modernism, Aestheticism. The genre diversity of the nineteenth-century literature embraced realistic novel, drama, short story, poetry, literary fairy tale. There are two phases in the literary process of the period: High Victorian and Late Victorian Literature.

High Victorian literature saw the flourishing of the social realistic novel in the critical works of realists. They made a full use of the best achievements of the Romanticism and Realism of the 18th c. The works of Jane Austen became the immediate predecessors to the nineteenth-century Critical Realism. In 1930s England was the country of well-developed capitalism. Bourgeois reforms stimulated the growth of British industry and trade, its colonial expansion. The society got more polarised

with the rich on the one side and the poor on the other. The fate of the oppressed and the topics of hard labour, especially children labour, women place in the society and a fundamental criticism of the contemporary life became central in the creative works of representatives of the Critical Realism. These topics were characteristic of the poetry of chartist-poets Ernest Jones (1819–1869), William James Linton (1812–1897) and Gerald Massey (1828–1907). Realistic novel of the 1830s and 1840s was created by Charles Dickens, William Thackeray, the Bronte sisters, Elisabeth Gaskell.

After the defeat of the European revolutionary movement in 1848 England witnessed the period of social reaction. Critical Realism of the 1850s–1860s is penetrated by the growing dramatic, lyrical and psychological motives felt in the works of George Eliot. Victorian novels frequently tell of the need of individuals, often women, to fulfil themselves in a society offering limited opportunities. Sometimes their predicament is intensified by a situation where Protestant and Catholic traditions come into contradiction with each other. Sometimes, the vulnerability of women, in both social and domestic contexts, is seen to be at the mercy of arrogant male attitudes. Love may be personal and passionate and yet marriages, representing the values of society, are often disastrous.

At the end of the 19th century (Late Victorian literature) realistic and antirealistic, modernist trends struggle in English art. English poets Alfred Tennyson (1809–1892), Robert Browning (1812–1889), Charles Swinburne (1837–1909) created beautiful poetry of humanism. Truthful and convincing pictures of contemporary England were created by George Meredith (1828–1909), Thomas Hardy (1840–1929). Other writers escaped from the vital problems of social reality to a world of adventure like Stevenson (Neo-romanticism), to militarised nationalism like Rudyard Kipling, or the 'ivory tower' of decadent beauty like Oscar Wilde (Aestheticism).

Aesthetic movement in literature is associated with a movement of mind, or shift in sensibility, arising in the 1880s. Its credo of "Art for Art's sake" and its aspirations in verse and prose, ran counter to high-Victorian optimism, utilitarianism and the belief that art should be moral. Touched with melancholy and pessimism, and stirred by exotic art forms,

it was shaped by the work of Walater Pater. Anti-bourgeois, escapist, dandiacal, flamboyant, placing form before content ever seeking aesthetic originality, the movement stressed the value of sensation, marked an escape from hypocritic bourgeois reality to the world of pure beauty. Obviously, modernistic tendencies in literature appeared against the crisis of bourgeois culture in the period of capitalist transition into the phase of imperialism of the 20th century.

#### Jane Austen 1775–1817

A famous novelist and a brilliant master of subtle satire of society and social mores of the day, a fighter against female social impotence.

Jane Austen, the sixth in the family of five boys and two girls, was born at Steventon in Hampshire where her father, a cultivated clergyman, who was also her tutor, was rector. Encouraged in her reading by her father, she was familiar with novels since early age. On his retirement in 1801 the family moved to Bath, a city that frequently appears in her fiction, but returned to Hampshire after his death in 1805. With her mother and sister, she lived first in Southampton and then in Chawton, near Alton, remaining there until she died. Her life was conspicuous for its lack of event – allowing biographers to make it a study in quiet contemplation or quiet frustration – and for the strength of her family ties, most importantly with her sister Cassandra. She died in Winchester at the age of 41 and is buried in the cathedral.

Her early work was probably devised as family entertainment, some of which was later worked into the major novels of her maturity. She wrote of the parochial life she knew (she never went to London) and of the characters mainly of her class. But her sense of comedy was aroused by the absurdities of the sentimental gothic novels that she encountered. Her sharp mind and literary talent enabled her to write ironically amusing sketches of character and situation; she minutely dissected snobbery, bourgeois morality and hypocrisy in understated manner that comes as a relief from the excesses of many of her contemporaries.

She began her literary career at the age of 15 with Love and Friendship, a burlesque of Samuel Richardson; other pieces belonging to the 1790s caricature the excessive 'sensibility' fashionable in the 18th-century sentimental novel. Her eye for the ridiculous in contemporary taste also inspired Northanger Abbey (published posthumously in 1818 but probably her earliest extended work of fiction), which satirizes her heroine's penchant for gothic fiction, and Sense and Sensibility (begun in 1797 but not published until 1811).

Begun in 1796 or 1797 and published after revision in 1813, Pride and Prejudice has the same high spirits as its predecessors but, more clearly than they, marks out the territory, the subject and the mode of her mature work. It looks forward to her later novels: Mansfield Park (begun 1811, published 1814), Emma (begun 1814, published 1816) and Persuasion (begun 1815, published posthumously in 1818). In these works she chose deliberately to portray small groups of people in a limited, perhaps confining, environment, and to mould the apparently trivial incidents of their lives into a poised comedy of manners. Her characters are middle-class and provincial; their most urgent preoccupation is with courtship and their largest ambition is marriage. The task she set herself required careful shaping of her material, delicate economy and precise deployment of irony to point the underlying moral commentary. She developed not by obvious enlargement of her powers but by the deepening subtlety and seriousness with which she worked inside the formal boundaries she had established.

Her novels are concerned with the irony of the dependence of intelligent women on marriage as the only means of fulfilment. The weapon that Jane Austen employs against its suffocating effects is that of irony which as all the more telling for its gentle mockery. Her novels were well received in her own day, *Emma* was reviewed favourably by Sir Walter Scott and was dedicated to another admirer other work, the Prince Regent who kept a set of her works in each of his residences. The fragment of *Sanditon*, on which she was working in the last months of her life, was first published in 1925. *Lady Susan*, an epistolary novel, and *The Watsons* were not published until they appeared in the second edition of J. E. Austen Leigh's *Memoir of Jane Austen* (1871) after

which her cult began to develop and her reputation has remained consistently high since then.

Austen's works obviously appeared too early to be fully appreciated by her contemporaries. They demonstrate the crude coercive power of society and the humiliated role of women which is not just of her day, but exists today, albeit somewhat adapted, and still is remarkably similar.

#### Charles John Huffam Dickens 1812-1870

A great English novelist and one of the most popular writers in the history of literature. In his enormous body of works, Dickens combined masterly storytelling, humour, pathos, and irony with sharp social criticism and acute observation of people and places, both real and imagined. His whole creative life can roughly be divided into four periods.

In the <u>first period</u> (1833–1841) Sketches by Boz (1836), The Posthumous Papers of the Pickwick Club, (1837), The Adventures of Oliver Twist (1837–1838), The Life and Adventures of Nicholas Nickleby (1838–1839) appeared.

The second period (1842–1848) coincides with the rise of the working class movement in Europe. Dickens writes American Notes for General Circulation (1842), a historic novel Barnaby Rudge (1841), critical realistic novels The Life and Adventures of Martin Chuzzlewit (1843–1844), Dealings with the Firm of Dombey and Son Wholesale, Retail and for Exportation (1846-1848).

The <u>third period</u> (1849–1859), the time of the defeat of revolutionary movements in Europe, brought the novels *The Personal History of David Copperfield* (1850), *Bleak House* (1853), *Hard Times* (1854), *Little Dorrit* (1857), and a novel about the French bourgeois revolution *A Tale of Two Cities* (1859).

The <u>fourth period</u> (1860es) is a decade when such novels as *Our Mutual Friend* (1864–1865) and *The Mystery of Edwin Drood* (unfinished, 1870) were written.

Dickens was born February 7, 1812, in Portsmouth and spent most of his childhood in London and Kent, both of which appear frequently in his novels. He was the son of John and Elizabeth Dickens. John Dickens was a clerk in the Naval Pay Office. Charles started school at the age of nine. But his father, an amiable but careless minor civil servant, had a poor head for finances, and in 1824 found himself imprisoned for debt. His wife and children, with the exception of Charles, who was put to work at Warren's Blacking Factory, joined him in the Marshalsea Prison.

The boy's education was interrupted. The boy was then forced to support himself by working in a shoe-polish factory. A resulting sense of humiliation and abandonment haunted him for life, and he later described this experience, only slightly altered, in his novel *David Copperfield* (1849–1850). His brief stint at the Blacking Factory haunted him all of his life —he spoke of it only to his wife and to his closest friend, John Forster — but the dark secret became a source both of creative energy and of the preoccupation with the themes of alienation and betrayal which would emerge, most notably, in *David Copperfield* and in *Great Expectations*.

From 1824 to 1826, Dickens again attended school. For the most part, however, he was self-educated. Among his favourite books were those by such great 18th-century novelists as Henry Fielding and Tobias Smollett, and their influence can be discerned in Dickens's own novels. In 1827 At fifteen, he found employment as an office boy at an attorney's. Dickens took a job as a legal clerk, while he studied shorthand at night. After learning shorthand, he began working as a reporter in the courts and Parliament, perhaps developing the power of precise description that was to make his creative writing so remarkable.

In 1829 he became a free-lance reporter at Doctor's Commons Courts, and in 1830 he met and fell in love with Maria Beadnell, the daughter of a banker. By 1832 he had become a very successful shorthand reporter of Parliamentary debates in the House of Commons, and began working as a reporter for a newspaper.

In 1833 his relationship with Maria Beadnell ended, probably because her parents did not think him a good match (a not very flattering version of her would appear years later in *Little Dorrit*). In the same year Dickens published the first of a series of original descriptive sketches of daily life in London, using the pseudonym "Boz". A London publisher commissioned a volume of similar sketches to accompany illustrations by the celebrated artist George Cruikshank. The success of this work, Sketches by Boz (1836), permitted Dickens to marry Catherine Hogarth in 1836 and led to the proposal of a similar publishing venture in collaboration with the popular artist Robert Seymour. When Seymour committed suicide, another artist, H. K. Browne, called Phiz, who subsequently drew the pictures for most of Dickens's later works, took his place. Dickens transformed this particular project from a set of loosely connected vignettes into a comic narrative. The Pickwick Papers (1836–1837). The Pickwick Papers continued in monthly parts through November 1837, and, to everyone's surprise, it became an enormous popular success. The success of this first novel made Dickens famous. At the same time it influenced the publishing industry in Great Britain, being issued in a rather unusual form, that of inexpensive monthly instalments; this method of publication quickly became popular among Dickens's contemporaries.

After the success of Pickwick, Dickens embarked on a full-time career as a novelist, producing work of increasing complexity at an incredible rate. As Dickens matured artistically, his novels developed from comic tales based on the adventures of a central character, like The Pickwick Papers, to works of great social relevance, psychological insight, and narrative and symbolic complexity. The Adventures of Oliver Twist (begun in 1837, and continued in monthly parts until April 1839) and The Life and Adventures of Nicholas Nickleby (1837-1838) bear deep criticism of the capitalist life. They describe the misery of childhood in the urban, industrial environment of Early Victorian England, their slaving at workhouses, as well as constant tyranny and rude domination from the grown-ups. Oliver Twist, an orphan, suffers starvation and witnesses many vices of London, the criminal underworld included. A meeting with his grandfather miraculously reveals the mystery of his birth and brings a happy ending to the story. In Dickens's earlier novels the positive hero is always a lower-class person whose life consists of oppression, labour and misfortunes, still all of them end happily.

The 1840s brought a sharper social critical edge to Dickens's works. The first number of *Master Humphrey's Clock* appeared in 1840, and *The Old Curiosity Shop*, begun in *Master Humphrey*, continued through February 1841, when Dickens commenced *Barnaby Rudge*, which continued through November of that year. In 1842 he visited Canada and the United States where he advocated international copyright (unscrupulous American publishers, in particular, were pirating his works) and the abolition of slavery. His *American Notes*, immediately popular in America, appeared in October of that year.

The Life and Adventures of Martin Chuzzlewit (1843–1844) contained not a very flattering portrait of America. It reveals one of the worst vices of society, the passion for money, because of which Martin, a young and honest person, courageous and bright, too, undergoes great misfortunes and hardly escapes his death first in England and then in America only to prove to his grandfather, whose heir he is, that Martin is not after his money. The proofs being obtained, the rich old man restores his love and confidence in Martin and lets him marry the girl he is in love with all the time. The novel is rich in grotesque characters of Chuzzlewit's relatives eager to get their share of the heirloom and revealing their true nature in crime and murder.

Dickens also wrote a number of Christmas books, collections of short stories each, though they grew progressively darker, intended as "a whimsical sort of masque intended to awaken loving and forbearing thoughts". A Christmas Carol, the first of the enormously successful series appeared in 1843, The Chimes in 1844 and The Cricket and the Hearth in 1845.

In that same year, Dickens and his family toured Italy and were much abroad, in Italy, Switzerland, and France, until 1847. 1845 also brought the debut of Dickens's amateur theatrical company, which would occupy a great deal of his time since. In 1846 Dickens founded a paper, the "Daily News," and was its editor for a short time.

In 1847, in Switzerland, Dickens began *Dombey and Son*, which ran until April 1848. This is considered his best work of the 1840s (see below). The author narrates the life of Mr Dombey whose only concern is his firm and who treats people as objects of business dealings. Dickens also shows that love and affection are impossible

in the world of bourgeois values, they can only be found among common people.

The Battle of Life appeared in December of that year. In 1848 Dickens also wrote an autobiographical fragment, directed and acted in a number of amateur theatricals, and published what would be his last Christmas book, *The Haunted Man*.

The failure of the Chartist movement in England as well as the defeat of the Revolution of 1848 in Europe brings more social issues into the works of Dickens, namely those of the conflict between the rich and the poor and oppressed. His novels of the 1850s focus on important social questions of England and deal with similar social problems on the material of the French Bourgeois Revolution. Dickens's humour of the earlier novels gives way to biting satire of the 50s.

The Personal History of David Copperfield (1849–1850) is famous for a gallery of ghastly portraits of educators who tormented children and clerks of which the disgusting character of Uriah Heep became a symbol of hypocrisy, selfishness and cruelty born by the bourgeois society.

The novel *Bleak House* (1852–1853) is another testimony against the power of the bourgeoisie oppressing common people. The motive of responsibility of the rich for the terrible conditions of the life of the poor is emphasised in the novel.

Dickens subsequently maintained his fame with a constant stream of novels. A man of enormous energy and wide talents, he also engaged in many other activities. He edited the weekly periodicals *Household Words* (1850–1859) and *All the Year Round* (1859–1870), composed the travel books *American Notes* (1842) and *Pictures from Italy* (1846), administered charitable organisations, and pressed for many social reforms.

In 1853 he toured Italy, and gave, upon his return to England, the first of many public readings from his own works. Two more social novels of critical realism, *Hard Times* and *Little Dorrit*, marked further transition of Dickens's views to sharper satire of his contemporary bourgeois life bordering on disillusionment. His characters do not believe in revolution, but their dreams of 'educating', reforming the rich and their ideology prove groundless.

In 1856 Dickens and Wilkie Collins collaborated on a play, *The Frozen Deep*, and Dickens purchased Gad's Hill, an estate he had admired since childhood. Dickens's theatrical company performed *The Frozen Deep* for the Queen, and when a young actress Ellen Ternan joined the cast in August, Dickens fell in love with her.

In 1858, in London, Dickens undertook his first public readings for pay. All these successes, however, were shadowed by domestic unhappiness. The couple had been for many years "temperamentally unsuited" to each other. Incompatibility and Dickens's relations with a young actress, Ellen Ternan, led to his separation from his wife in 1858, after the marriage had produced ten children.

In 1859 A Tale of Two Cities appeared. "It was the best of times, it was the worst of tunes, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was die epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair..." (Excerpt from A Tale of Two Cities). Although Dickens typically weaved social criticism, strong character development, and powerful detail into novels about contemporary 19th century society, the same revealing qualities go into A Tale of Two Cities, one of his infrequent ventures into historical fiction. The novel takes place during the French Revolution. The book presents the story of a man's discovery of his own conscience in the midst of tumultuous historical forces.

Great Expectations (1861) and Our Mutual Friend (1864) show the climax of Dickens's realism, the author's deep sympathy with the fate of the oppressed and his powerful satire and criticism of the world of the rich.

In 1861–1863, he did public readings both in Paris and London. Dickens was in poor health, due largely to consistent overwork. In 1865, he went on an American reading tour, which continued into 1868. During 1869, his readings continued, in England, Scotland, and Ireland, until at last he collapsed, showing symptoms of mild stroke.

In 1870 he died and was buried at Westminster Abbey on June 14. The last episode of the unfinished *Mystery of Edwin Drood* appeared in September.

In his book *The English Novel* Walter Allen describes Dickens as the "great novelist who was also the great entertainer, the greatest,

probably, in the history of fiction". Dickens' ability to capture the imagination of his audience, many of them new to fiction due to a rise in literacy during the industrial revolution, was due largely to his amazing power of observation, incredible wit, unforgettable characters, and a command of the English language probably second only to Shakespeare. His fiction provided a voice for the causes and frustrations of the poor and working classes helping to assure popularity across class boundaries.

Another factor contributing to Dickens's meteoric rise in popularity was the way in which his books were published. All of Dickens major novels were published serially, in monthly (or weekly) instalments. A full length novel was out of the price range of most of his readers (a novel cost 31 shillings in 1836, average worker earned 6 to 20 shillings per week) but a monthly instalment could be sold for a shilling. Dickens's unbounded energy and inexhaustible supply of imagination enabled him to keep to the tight writing schedule required by serial publication for nearly 35 years, during which he missed only two deadlines: when his sister-in-law died during the writing of *The Pickwick Papers* and *Oliver Twist*, and his own death in 1870 while writing *The Mystery of Edwin Drood*. Upon completion of serialisation the works were issued as complete novels. Starting in 1847 all the older novels were reissued in what was called the Cheap Edition

Charles Dickens had a love of facts. Along with fourteen novels, many of them rich in topical allusion, Dickens produced a body of work as reporter, essayist, correspondent, and editor that constitutes a lifelong account of the material realities of Victorian life. In the early sketches, the unknown writer is trying to dazzle his readers, bearing aloft, as he puts it, "not only himself, but all his hopes of future fame, and all his chances of future success." In his reporting and commentary, Dickens is often an outraged bourgeois reformer, uncompromising in his attacks on privileged interests. In the late essays, Dickens emerges as a restless, poetic wanderer, blending observation, autobiography, and allegory. Focused on the burning issues of his contemporary life and social contradictions, most of his works are the product of acute observation and rhetorical artistry which accounts for the undoubted fact that Charles Dickens ranks as one of the greatest and still most popular writers in the history of world literature.

# Dombey and Son

A novel by Charles Dickens (1848). Its full title, Dealings with the Firm of Dombey and Son, Retail, Wholesale and for Exportation. is deliberately ambiguous in its reference to both a family and a family business. The stern, unbending Mr Dombey, preoccupied with his desire for a son and heir to the firm, ignores and resents his eldest child, a daughter, Florence. When a son is born at the beginning of the book, Mrs Dombey dies in childbirth and the boy, Paul, proves to be constitutionally weak. He grows to be more fond of his sister than of his father, and has the habit of disconcerting those who attempt to instruct him by his quick perceptions. Little Paul Dombey dies and the bereavement further alienates Florence from her father, despite her desperate eagerness for his love. Dombey's second marriage, to the widowed Edith Grainger, proves loveless and childless. The passionate Edith finally runs away with the manager of Dombey's business, the predatory Carker, though she soon abandons him and he is killed in a railway accident. Dombey's ensuing mental and physical decline parallels his business difficulties. Only as a ruined man can he at last respond to Florence's enduring love.

Dombey and Son is commonly taken to herald the top of Dickens's maturity as a novelist, for its careful planning marks a break from the high-spirited improvisation which often sustains his early fiction. The novel contrasts the cold unhappiness of the Dombey household with the cheerful homes of the Toodle family and of Sol Gills and his nephew Walter Gay (Florence's future husband). The story of Paul's birth, education and death was edited as *The Story of Little Dombey* to make a favourite set-piece in Dickens's immensely successful public readings.

## David Copperfield

A novel by Charles Dickens published in 19 monthly parts from May 1849 – November 1850 (one volume 1850). The novel's full title, The Personal History, Experience and Observations of David Copper field the Younger, of Blunderstone Rookery, Which He Never Meant

To Be Published On Any Account, suggests the degree to which Dickens sought to frame his narrative around the personal memoirs of an observant professional writer. David traces his childhood and youth, marred by his widowed mother's remarriage to Mr. Murdstone and death, and by his distressing experience working in a London factory (an incident modelled on Dickens's own boyhood suffering). Escaping from London, David takes refuge at Dover with his aunt, Betsey Trotwood, and, after a period of conventional schooling and a brief legal career, becomes a novelist.

His marriage to Dora Spenlow proves unhappy but David is nonetheless devastated by her early death. His friendship for James Steerforth is equally disturbed by Steerforth's elopement with Emily, the niece of the Yarmouth fisherman, Mr. Peggotty. The novel gradually reveals David's slow grasp of the meaning of his "Experience", and the disciplining of his heart. He finally finds happiness with the faithful Agnes Wickfield, whom he has known since childhood and whose own future had seemed to be threatened by the wiles of her father's sometime clerk, Uriah Heep. The verbal extravagance, and the pecuniary improvidence of Wilkins Micawber, with whom David lodges during his unhappy London days, is to some extent modelled on that of the novelist's own father, John Dickens. Dickens himself proclaimed that this novel was his own 'favourite child'.

### The Mystery of Erwin Drood

Charles Dickens's last novel, left unfinished at his death in June 1870. Only six of the projected 12 monthly numbers were written.

Dickens had set out to write a mystery story, set chiefly in the cathedral city of Cloisterham (closely modelled on Rochester). John Jasper leads a double life as cathedral choir-master and opium addict, travelling secretly to a London opium den to satisfy his craving. Edwin Drood, on whose mysterious disappearance the story was to have centred, is Jasper's nephew; he was betrothed as a child to Rosa Bud, but the couple are not in love and their engagement is dissolved. Jasper nurses a passion for Rosa. Edwin vanishes on Christmas Eve after a ferocious thunderstorm.

There have been many attempts to complete the novel and much speculation as to its denouncement. Most commentators have presumed that Drood has been murdered by Jasper, but other matters are less clear - most notably, the role that would have been played by Neville and Helena Landless, the orphaned twins who have come to live with Mr Crisparkle in Cloisterham, and the true identity of Dick Datchery, the obviously disguised detective who arrives in Cloisterham to investigate Drood's disappearance just as Dickens's fragment breaks off.

#### William Makepeace Thackeray 1811-1863

Novelist, essayist, editor. William M. Thackeray belongs to the brilliant galaxy of critical realists of the 19th century and was one of the best social satirists in English literature developing the genre of the novel-chronicle.

Thackeray was given the "education of a gentleman" at private boarding schools (so-called "public schools"), including six years at Charterhouse, and the canings and other abuses he suffered in these institutions became the basis for remembrances in essays, such as The Roundabout Papers, as well as episodes in novels (Vanity Fair and The Newcomes, again, offer important examples). He also recalled the dryasdust lessons in the classical languages he was forced to learn and their deleterious effect on his feelings for classical literature, along with the grateful escapes he made to the popular fictions of the day, especially works of Scott. He entered Trinity College (Cambridge) in 1819, but preferring to spend his time at wine parties. Thackeray left the university without a degree after two years. The life of the undergraduate at "Oxbridge" is represented obliquely-for "the life of such boys does not bear telling altogether" - in Pendennis. However, while Thackeray failed to distinguish himself at school, he did develop the fondness for classical authors.

After leaving Cambridge, Thackeray travelled on the Continent, spending a winter at Weimar, which included an introduction to the

aged Goethe. Thackeray took away from Weimar a command of the language, a knowledge of German Romantic literature, and an increasing scepticism about religious doctrine. The time he spent here is reflected in the "Pumpernickel" chapters of *Vanity Fair*.

On his return from Germany, Thackeray lived the life of a propertied young gentleman, including gambling and drinking in taverns. Thackeray's next attempt at finding an occupation led him to the Inns of Court, where he tried briefly to study law and gathered instead more of the atmosphere of "gentlemanly idleness" that was to find its way into *Pendennis*. Soon he invested part of his patrimony in a weekly paper, *The National Standard*, which he took over as editor and proprietor. It gave Thackeray his first taste of the world of London journalism, where he was soon to begin apprenticeship.

Thackeray's father had left him an estate of approximately 17,000 pounds, but this fortune was lost in a bank crisis. This financial disaster forced Thackeray to put both pen and pencil to work for such periodicals as Fraser's Magazine, The Morning Chronicle, and, most successfully, Punch. Working as a free-lance journalist for about ten years, publishing literary criticism, art criticism, topical articles, and fiction either anonymously or under a number of comic pseudonyms, young Thackeray is always witty and brave in his attacks on the bourgeois society which sharpened his pen for the future panoramic satirical pictures of his contemporary life. In 1836 in Paris he met his wife, Isabella Shawe, and the two settled in London.

One of the most significant of his books *The Book of Snobs* (1846–7) gave Thackeray his first notoriety when it appeared as *The Snobs of England* in *Punch*. Written in the form of essays it presented a sharp criticism and irate accusation of the shallowness of the bourgeois, the 'snobs', who look up with servility and look down with contempt. The word 'snob' introduced by Thackeray into the English language soon became an international term for the typical bourgeois with all his vices such as the love of money, greediness, self-interest, self-conceit, hypocrisy. Thackeray finds snobs in all layers of society, among the nobility, the military men, the clergy, the literary circles which he knew but too well. The book mirrored the spirits of society on the eve of the revolutionary events of 1848.

During this apprenticeship, Thackeray also produced his first books, collections of essays and observations published as travel books: *The Paris Sketch Book* (1840), *The Irish Sketch Book* (1843) and *Notes on a Journey from Cornhill to Grand Cairo* (1846) providing their author with decent payment.

Thackeray and Isabella Shawe had had a happy marriage during their first years of penury. But after the death of a child, she fell into growing depression and was taken to a sanatorium. For the next several years he shuttled back and forth between London and Paris providing for his parents and children in Paris, and his wife in French asylums.

Once Thackeray had established himself as a writer with moderate success, he brought his family over from the Continent and raised his daughters with the help of his mother. He seems to have been a loving, if busy, father.

In 1847-48 he hit the big time with Vanity Fair, the Novel without a Hero (see below). The novel sold in the neighbourhood of 7,000 numbers a month. Being undoubtedly his masterpiece, the novel has a great symbolic meaning. 'Vanity fair' stands for the contemporary bourgeois and aristocratic English society. The author compares all the characters of the novel to puppets in the puppet show and himself to the master who makes the puppets move and at the same time comments on their behaviour. The social background is not passive in the novel, it plays an active role in the character's depiction. The second title The novel without a Hero reveals obvious impossibility to find a positive hero among the bourgeois or nobility. The only positive character is captain Dobbin, who managed to preserve his human qualities in spite of his circle. Thackeray makes him a passive 'hero', unable of the active protest against the injustice of his contemporary life thus introducing into his novel the Biblical motive of the 'Meaningless', the futility of human efforts. The book revealed Thackeray's brilliance in portraying individual characters as well his literary artistry. Thackeray defined the genre of Vanity Fair as a novel-chronicle narrating the life of the main characters for a few decades starting from their youth and finishing up with old age.

The History of Pendennis, that followed in 1849-50, is a semiautobiographical novel of great social satirical force that draws on, among other things, Thackeray's disappointments in college and insider's knowledge of the London publishing world.

In 1852, The History of Henry Esmond was published as a 3-volume novel. The story is set at the beginning of the 18th century, and its main character, Henry Esmond, is a courageous, honest and unselfish man, an active participant in the struggle to put Queen Anne's brother Charles Stuart, currently in his French excel, on the English throne. The book was celebrated for its brilliance, and Thackeray recognized it as "the very best". At the time, it caused a sensation thanks to its controversial ending, wherein the hero marries a woman who early in the novel seemed a "mother" to him.

Thackeray followed in Dickens's footsteps with a lecturing tour of America. These lectures were profitable. Thackeray saw America through the eyes of friendly hosts, and was rather tolerant of slavery – he wrote home to his mother that he did not recognize blacks as equals, though he did condemn the institution on moral grounds. Susceptible to criticism from his hosts that the living conditions for English workers were worse than those for slaves, he chose to believe (at least on this first tour) that the whipping of slaves was rare and that families were not normally separated on the auction block.

The panoramic novel *The Newcomes. Memoirs of a Most Respectable Family* (1853–55)—one of the books Henry James called "loose, baggy monsters"—continued the line of the social satire of *Vanity Fair*. The main targets of this novel are snobbery and mercenary marriages. Though the characters of old colonel Necome and his son are irreproachably true to life the novel was not as successful as other works of Thackeray. The young Newcome is honest but altogether weak-willed and passive, and the whole plot is devoid of dynamic force typical of other novels by the author.

In 1855, Thackeray also brought out his most enduring Christmas book, the fairy tale *The Rose and the Ring*, which he called a "Fireside Pantomime."

In 1857-59, he published *The Virginians*, a novel set before and during the American Revolution, which is a sequel to *Henry Esmond*, (narrating the story of Esmond's grandchildren) and which Thackeray intended as a fond tribute to the country where he made a number of

friends – though he inadvertently angered some particularly patriotic Americans with his mild but not-especially-heroic portrait of George Washington. The atmosphere of hopelessness and the motive of men's futility is often felt in Thackeray's novels. The author was unable to estimate the role of the common people in history at he same time he was justly pessimistic in his evaluation of the corrupted authorities.

In 1860, Thackeray published his last complete novel, *The Adventures of Philip* (1861–62) in the magazine, and the incomplete *Denis Duval* (1864) appeared there after his death.

Toward the end of his life, Thackeray was proud that through his writing he had recouped the patrimony lost to bank failures and gambling, and that he passed on to his daughters an inheritance sufficient for their support and a grand house in Kensington he had built during his Cornhill years. Thackeray died on December 24, 1863 and was buried in Kensal Green Cemetry, with an estimated two thousand mourners paying their respects. Thackeray's place in the history of English literature is next to Dickens and his *Vanity Fair* is one of the few masterpieces of world literature.

# Wanity Fair: A Novel without a Hero

A novel written and illustrated by W.M.Thackeray, published in monthly parts from January 1847 to July 1848 and in volume form in 1848.

It traces the interwoven destinies of two contrasted heroines during the period of Waterloo and its aftermath. Becky Sharp, orphan daughter of a penniless artist, is resourceful and socially ambitious; her friend Amelia Sedley, at whose comfortable Bloomsbury home Becky goes to stay when the two leave school together, is affectionate, trusting and unworldly. Thwarted in her attempt to trap into marriage Amelia's brother, the fat Anglo-Indian Jos Sedley, Becky leaves to become governess at the Hampshire home of the Crawley family, where she soon makes herself indispensable to the dissolute old baronet. Sir Pitt, and charms his soldier son, Rawdon. On the death of his second wife, Sir Pitt proposes to Becky, only to find that she is already married to Rawdon. This news alienates the wealthy aunt on whose fortune Rawdon depends, and the couple are forced to live by their wits.

The clouds of war gather and Amelia's fortunes decline. Her stockbroker father is ruined; her love affair with George Osborne. the handsome but vain and selfish son of a wealthy merchant, is opposed by his purse-proud father. George is persuaded to marry her by his best friend and fellow officer. William Dobbin, who secretly loves Amelia, and is disinherited. The principal characters move with the army to Brussels, where George flirts with Becky and is then killed in the battle of Waterloo. The grieving Amelia dotes on her son, Georgy, and the memory of George. Becky also has a son, Rawdon, whom she neglects.

As Amelia in genteel poverty struggles to bring up her son, supported in secret by the faithful Dobbin, now in India, Becky and Rawdon attempt 'to live well on nothing a year'. Through gambling, deceit, and the patronage of the wealthy Lord Steyne, Becky pursues a life of fashion until she is discovered by Rawdon in a compromising situation with Steyne. Rejected by both and ostracized by society, Becky escapes from her creditors to the Continent, where she is discovered leading a Bohemian life by Amelia, whose fortunes have revived with the return of Dobbin and Jos from India and Georgy's adoption by his wealthy grandfather. Amelia's kindness to Becky is disapproved of by Dobbin, but leads to the revelation that George Osborne had proposed to elope with Becky on the eve of Waterloo, which destroys the sentimental memories of her husband Amelia has cherished. Older and disillusioned, Dobbin and Amelia can now marry. Becky meanwhile regains her hold over Jos, who gives her control of his finances and then dies in suspicious circumstances. Rawdon also dies abroad and his son inherits the Crawley estate. He pensions his mother but refuses to see her, and Becky ends the novel in the guise of a pious widow, busy with good works.

Vanity Fair is one of the greatest English novels, a vast satirical panorama of a materialistic society and a landmark in the history of realistic fiction. Thackeray's sceptical, anti-heroic vision and his stern realism were important influences on the development of the Victorian domestic novel and the whole of the English literature.

### Charlotte Brontë (1816–1855) Emily Brontë (1818–1848) Ann Brontë (1820–1849)

The creative work of the Bronte sisters, novelists and poets, was an important stage in the development of critical realism in English literature. They were among those who raised their voices against social injustice and unequal position of women in the bourgeois society. Their critical attitude to reality is combined with an ardent call for struggle for one's rights. Like revolutionary romantics Byron and Shelley they portray strong characters eager to fight with the existing disparity of rights. Their ethic principles make them equal to such outstanding masters of critical realism as Dickens and Thackeray and close to the ideas of revolutionary Romanticism (especially Emily Bronte).

The family of five daughters and a son Branwell of the Reverend Patrick Bronte, a Church of England clergyman (curate) born in Northern Ireland, lived in Thornton, near Bradford. In 1820, the year before his wife's death, Mr Bronte moved to a bleak weaving village a few miles north-west of Thornton. The Haworth parsonage and its surrounding moorland became, as it always remained, the centre of his children's lives.

All the girls save Anne attended the Clergy Daughters' School. Its harsh regime contributed to the early deaths of Maria and Elizabeth, which left Charlotte the oldest child in the motherless family.

The girls' real education, however, was at the Haworth parsonage, where they had the run of their father's books and were thus nurtured on the Bible, Homer, Virgil, Shakespeare, Milton, Byron, Sir Walter Scott and many others. They enthusiastically read articles on current affairs, lengthy reviews and intellectual disputes in *Blackwood's Edinburgh Magazine*, *Fraser's Magazine* and *The Edinburgh Review*. They also ranged freely in Aesop and in the colourfully bizarre world of *The Arabian Nights' Entertainments*. Over this household presided the forbidding figure of their aunt, Elizabeth Branwell, who had been invited to live with them soon after the death of her sister, and the family servant, Tabitha Aykroyd, who arrived in 1825 and remained until her death 30 years later. Elizabeth Branwell's relentless Calvinistic

world – with its threats of eternal punishment, of fiery furnaces and of a vengeful God – had a powerful influence on the young children, while Tabitha's knowledge of folk-tales and superstitions provided another sort of nourishment for their imaginations.

In June 1826 Mr Bronte came back from a visit to Leeds with a box of 12 wooden soldiers he had promised Branwell, and around them his children wove tales and legends associated with remote Africa (where they situated their imaginary Glass Town). Later came other narratives about the kingdom of Angria, whose stories Charlotte and Branwell recorded in minute notebooks two inches by one in size. Yet another 'saga' was created by Emily and Anne. Replete with melodrama and violence, the wondrous and the fantastic, this juvenilia still showed a strong moral strain suggestive of parsonage life and of their aunt's stern Methodism. Much, too, from these youthful writings informs the later fiction and poetry of the Bronte sisters.

Branwell went to London to study painting at the Royal Academy in 1835 but stayed only a few days; thereafter he failed as a portrait painter in Bradford and as a clerk on the local railway. His sisters, meanwhile, worked as governesses. Anne's longest stint (1840–5) was at Thorp Green Hall, near York where she was lonely and unhappy in the situation. She left when Branwell, for whom she had secured a tutorial post in the same household, became involved with its mistress. He was dismissed a month later. But the most important sojourn away from home was Charlotte's time in Brussels where she studied French at the 'pensionnat' run by M. Constantin Heger and his wife.

Charlotte had early shown her literary ambition by sending her poems to Southey who responded with sage advice. In 1845 her discovery of poems written by Emily further encouraged her to propose a joint volume by all three sisters. *Poems by Currer, Ellis and Acton Bell* appeared in 1846 but passed unnoticed the reading public.

It was Charlotte who again urged publication of the novels which each of them had then finished. Her own work, *The Rrofessor*, which drew heavily on her experiences in Brussels, was rejected and did not appear until its posthumous publication in 1857. But the encouragement she received from her publishers enabled her to complete and submit her novel *Jane Eyre*. It appeared in October 1847, two months before

Emily Bronte's Wutherwg Heights and Anne Bronte lesser known Agnes Grey, which (unsurprisingly) concerned a governess's unhappy life in a family she liked. Anne's second novel, The Tenant of Wild Hall, appeared in July 1848. These works, particularly Jane Eyre, attracted public interest that the volume of poems had failed to provoke. Branwell's alcoholism contributed to his early death in 1848. He was followed by Emily who died of TB in 1848 and by Ann, who died calmly in 1849. Charlotte survived to cope with the father now going blind.

Jane Eyre by Charlotte Bronte (see below) is one of the most significant realistic novels in English. The book was innovatory since its main character is a low-middle-class woman who defends her human dignity and her right to love and to work. Directed against the oppressed impotent position of women in the English bourgeois society the novel became a major weapon in the future struggle for women's equality and emancipation.

In 1849 Charlotte Bronte published *Shirley*. The plot is set against a vast socio-historic context. It shows the struggle of factory workers with its owner. A rich landowner Sherley is a business woman devoid of the vices of her class. She is working actively to improve the position of her workers. The end of the novel contains a utopical programme of the reorganization of society.

Villette (1853) drew upon Charlotte's life in Brussels. Despite her nervous self-consciousness she began to move in literary society, meeting Thackeray, Gaskell and others. In 1854 Charlotte married her father's curate overcoming his opposition and died the next year.

Emily Bronte's Wuthering Heights is very special in the history of English novel due to the unusual productive combination of realistic and romantic ethics in the novel. Realistic in its essence, the novel is enriched by romantic tradition. Psychological conflicts are treated by the author as resulting from social collisions. Ralf Fox called Wuthering Heights one of the manifestoes of the English genius and counted it among 'the three greatest books' of the 19th c. The plot is a tragic story of the love of Catherine, a heiress of the estate Wuthering Heights, and a penniless orphan Heathcliff. Because of the social conflict they are separated and the tragic story of their love is reflected in the tragedy of their children. Ralf Fox called it 'a revenge of love over the 19th c.'

The creative work of the Bronte sisters used many of the best traditions of their predecessors and paved the way for the further development of progressive English novel.

# Jane Eyre

A masterpiece of Charlotte Bronte, published in 1847, is included personal experiences of the author from her days at school and from her work as a governess. The main character, Jane Eyre, is an orphaned middle-class girl living in the family of her aunt, a despotic hypocrite. Though Jane Eyre is alone in the world she is active in her struggle. Disliked by her aunt's family, she is sent away to school. Here she learns that a young girl, with neither money nor a family to support her, can expect little help from the world. She survives, but she wants more form life than simply to survive: she wants respect and love.

When she goes to work for a rich aristocrat, Mr Rochester, as a governess of his illegitimate orphaned daughter, Adelle, she hopes that she has found both at once. But the sinister events connected with his concealed marriage ruin her hopes and bring her troubles. Unable to betray her moral principles she cannot accept the secret love Mr Rochester suggests and escapes. She finds shelter at her cousins' house and eagerly sets down to work as a humble teacher at a local school obviously enjoying her new position. When she receives a large fortune she readily shares it in equal parts with her cousins. At he same time her moral principles are unsheltered and her will for freedom and free love cannot be conquered by her cousin St John, a priest, proposing to her. She comes back to Mr Rochester who is now ruined and blind after the fire in his estate to spend her life with the man whom she loves and who loves her.

The novel called for the equality of women, if not political, than at least in family life and at work. Beside other problems, the novel also revealed the corruption of educational system in England and the hypocrisy of the clergy. One of the critics of her time even called it 'anti-Christian'.

#### Elizabeth (Cleghorn) Gaskell 1810-65

A novelist and biographer, one of the brilliant English writers of the 19th century who made a valuable contribution into the development of social novel in England. Her best novels, first of all, *Mary Barton*, focus on the life of workers and their struggle with social injustice.

Born in, London, the daughter of William Stevenson, a civil servant, Elizabeth Gaskell was brought up in Cheshire, by an aunt. She was educated at the Avonbank School in Stratford-upon-Avon and subsequently spent two years in the family of a distant cousin in Newcastle on Tyne. She got married in August 1832 and henceforth Mrs Gaskell's life was in northern England.

Her creative work may be divided into two periods. In the first period, 1847–1857, most of her best works are written. Although she had early tried her hand at short-story writing, it was not until 1848 with the publication of her first novel, *Mary Barton*, that Mrs Gaskell came upon the literary scene. This book, sub-titled *A Tale of Manchester Life*, was commenced shortly after the death of her little son, William, and its writing was suggested to her as a distraction from grief. It is a tale of tragic fates of workers in a big city, of industrial strife and unrest, touched by the melodramatic, and growing out of the Chartist movement of the 1840s. The writer depicts not only their family life but the process of production at a factory and workers' social relations. The end of the novel is more detective-like and melodramatic. It finishes with the propaganda of religious all-forgiveness.

Mary Barton earned Mrs Gaskell the friendship and respect of Dickens. Cranford (1851 – 1853) is a gentle tale of a retiring spinster and the little circle around her – a book that pronounces on the fundamental verities and decencies of the human condition. Ruth (1853) came next, boldly dealing with the concealment of an unmarried mother's problems. In Ruth Gaskell narrates the story of a fallen woman treating her misfortunes as resulting from the unbearable social position of women-workers. North and South, another industrial story of disquiet and confrontation, appeared in 1855. The novels of this period are based on significant problems connected with the critics of social

injustice and realistic depiction of workers' life. Some of her characters belong to the Chartist movement. In the novels of this period Gaskell is a persistent follower of realistic tradition.

The second period, 1857–1865, beginning after an eight-year interval in novel-writing closed with Sylvia's Lovers (1863). Wives and Daughters, posthumously published in 1866, stands in striking contrast to her early work and is in the tradition and style of Jane Austen. The everyday novels of this period are far from social problems. They mainly focus on the manners of English province and ironical depiction of its inhabitants.

The Life of Charlotte Bronte (1857) which appeared after the death of Gaskell's friend does not pretend to critical analysis; rather, it is a factual narrative, full in background and analytical of character, a book written out of sympathy and understanding for its subject.

#### George Elliot 1819-1880

George Eliot was the pen-name of Mary Anne (Marian) Evans, a novelist, critic and poet whose creative work reflects the development of the English literature in 1850s–1870s. This period beginning with the defeat of the revolutionary movement in Europe (1848) is marked by new tendencies in the political and cultural life of England resulting in Eliot's work by her main interest to ethic and psychological problems.

Mary Anne Evans was born at South Farm, Arbury, Warwickshire, where her father, Robert Evans, was a land agent. She was educated at several schools where she studied the piano and French, Her mother died when she was 16. During her early years she also read widely in theology, the Romantic poets and German literature. When her father retired in 1841 they went to live at Foleshill near Coventry, and there Mary Anne Evans was drawn to an intellectual circle drawing her towards free-thinking in religious opinion. In 1842 she refused to attend church with her father and in 1846 she completed a translation of Strauss's Leben Jesu, a central document of the philosophical doctrine

of higher criticism. Then followed Continental travel with the Brays, after which she went to London and was closely associated with the amorous Chapman, now proprietor and publisher of the radical Westminster review, of which she was assistant editor from January 1852 until January 1854. For her services she received no salary but board and lodging. George Eliot's next publication of consequence was a translation of Feuerbach's Essence of Christianity (1854). By this time she had met George Henry Lewis, with whom she went to live in October 1853. Their union, happy despite Lewes's irregular marital situation, lasted until his death in 1878.

George Eliot's interest in writing fiction went back to her schooldays in the early 1830s but she did not make her debut until the serialization of *The Sad Fortunes of the Reverend Amos Barton, Mr Gilfil's Love-Story* and *Janet's Repentance* in *Blackwood's Edinburgh Magazine* in 1857. These tales were collected, and well received, as *Scenes of Clerical Life* (1858).

They were followed by her famous novels Adam Bede (1859), The Mill on the Floss (1860) and Silas Marner (1861). The Mill on the Floss is her best novel where her dramatic art reaches its highest tragic peak. The plot of the novel is based on the conflict between a bright young girl, honest and faithful Maggy Talliver, and citizens of narrow-minded provincial town St Oggs who are unable to understand her. Maggy feels lonely as she cannot find love and understanding in her own family. She cannot marry either Philip who loves her (because of some family fraud) or Steven because he is engaged. Maggy sacrifices her own happiness to other people dear to her. She is bound to perish as she does not agree to live according to the laws of her society and so she does getting drowned in the waters of the river Floss during the overflow.

After a brief Florentine visit came one of her best novels *Middlemarch*, published in independent parts in 1871–2. It was followed by *Daniel Deronda*, which appeared in the same way in 1874-6. Her last work was *The Impressions of Theophrastus Such* (1879), a series of essays linked by a narrator. George Eliot also wrote some novellas and a surprising amount of poetry. In addition, she was one of the finest letter-writers in the language.

After the death of Lewes in the spring of 1880, she married John Walter Cross, a man many years her junior; she died in December of the same year. In a century of gifted women writers George Eliot stands pre-eminent. The problems posed in her work are more psychology-centered than society-centered which reflects the general line of development of the English literature of her time.

#### Thomas Hardy 1840-1928

A novelist and poet, Thomas Hardy was honest and brave in his depiction of the life of common people, mainly peasants and provincial inhabitants. The writer raised his voice in defence of rural England, its traditions, the basis of people's culture which was disappearing with the growth of capitalism. Hardy didn't believe in bourgeois progress and severely criticized capitalism which caused the crash of patriarchal illusions and sometimes it resulted in pessimistic tunes of his works. Hardy knew to perfection people's life and traditions and his depiction of these matters is always true to life. A brilliant stylist of the language he produced works of deep social meaning.

The son of a builder, Hardy was born in Higher Bockhampton near Dorchester, a town which remained the centre of his life and became the centre of his fictional Wessex. He attended first a village school; at the same time his mother encouraged him by giving him Dryden to reading matter. In 1850—6 he went to a school in nearby Dorchester and was well grounded in mathematics at Latin. During these school years the young Hardy absorbed much local folklore and became familiar with the grimmer facts of village life, of starvation and cruelty and of transportation for trivial offences. He joined his father as violinist in the village band which played at church services, weddings and other local occasions. Hardy's love of nature and sympathy for animals developed during these introspective and solitary years.

In 1856-62 Hardy was apprenticed to a local architect. As an architect apprentice he spent a few years in London and enjoyed the musical, theatrical and other artistic offerings of the capital. In 1865 he

made an early appearance in print with How I Built Myself a House and also won a couple of architectural prizes. He sent some of his poems to periodicals. More significantly, he lost his orthodox beliefs. After Desperate Remedies (1871), his first finished novel, came Under the Greenwood Tree (1872) followed by A Pair of Blue Eyes (1873) and Far from the Madding Crowd (1874). That same year he met his first wife, Emma Lavinia.

His novel *The Return of the Native* was published in 1878. His next major work was *The Mayor of Casterbridge* (1886). One of the typical Hardy's works of the genre of 'novels of characters and social environment' it was set in Wessex and aimed at revealing tragic conflicts caused by of capitalism penetrating into the patriarchal rural life.

In June 1885 the Hardy's had moved to Dorchester, where they were to spend the rest of their lives. They maintained the habit of going to London for three months or so right after Easter for 'the season'. Also, they travelled on the Continent in 1887 and visited Ireland in 1893.

Hardy's view on contemporary novel are expressed in his critical articles *The Profitable Reading of Fiction* (1888) and *Candour in English Fiction* (1890). He emphasises the growth of the role of the novel if compared with other genres. He considers the main aim of the novel to be the true depiction of life and people's conflicts and criticises English writers for their retreat from these principles under the influence of puritan morale. The model artists for Hardy are Shakespeare and Aeshylus who turned to the deepest tragic conflicts of people and unveiled them. Hardy was sure that his contemporary reality was in no way inferior to the grand Antique tragedies. He argued the writer could not be true to life if he escaped tragic issues as most puritan authors did. At the same time Hardy understood that the novel can hardly belong all to the high tragic level, bits of it are the farce as great English satirists of the past had proved.

At his mature age Thomas Hardy tended to unite his novels into groups though he didn't create an epic as a genre unity. The first of his groups consisting of seven novels was called 'Novels of Characters and Environment': Under the Greenwood Tree (1872), Far from the Madding Crowd (1874), The Return of the Native (1878), The Life and Death of the Mayor of Casterbridge (1885), The

Woodlanders (1887), Tees of the d'Urbervilles (1891), Jude the Obscure (1895). His novels of characters and environment are united by the same place – Wessex. The plot of his novels is the life story of the main tragic personage sometimes not devoid of a fatalistic hue.

His other novels are united in the groups Novels of Ingenuity and Experiment and Romances and Fantasie, among them are The Woodlanders (1887), The Well-beloved, published in 1897 but written several years earlier and some others.

Beside novels Hardy showed interest in the short story by publishing Wessex Tales (1888), A Group of Noble Dames (1891) and Life's Little Ironies (1894), which, with the later volume A Changed Man and Other Tales (1913), round off his significant contributions to the genre.

Hardy had been writing poetry since his youth. He published a vast amount in the last 30 years of his life after he ceased work as a novelist, beginning with Wessex Poems and Other Verses (18998) and ending with a drama The Tragedy of the Queen of Cornwall (1923) about Tristiam and Iseult.

Increasingly the mantle of the Grand Old Man of English Letters tightened across Hardy's shoulders as distinctions and accolades – the Order of Merit and various honorary degrees – came to him. He continued to live simply, and in 1914 married Florence Emily Dugdale. With her he received the inevitable admirers and receded into old age until death came peacefully to him in January 1928. The Early Life of Thomas Hardy, 1840–1891 (1928) and The Later Years of Thomas Hardy, 1892–1928 (1930), two sometimes misleading volumes which Hardy himself had compiled in his last years, were published under his wife's name.

The creative work of Thomas Hardy in a sense summed up the development of English Critical Realism in the 19th century, and greatly influenced the forthcoming literature of the 20th century.

# Tess of the d'Urbervilles: A Pure Woman Faithfully Presented

A novel by Thomas Hardy (1891). Its main idea is a rejection of the conventional Victorian morale which provoked a pure and faithful heroine for the crime and brought her to her death.

Unwisely, Parson Tringham tells John Durbeyfield, a haggler (local carrier) of Marlott, that he is descended from the Norman family of d'Urbervilles. Fortified by this information, he and his wife Joan encourage their daughter Tess to seek the kinship of the parvenu Stoke d'Urbervilles who have adopted the ancient name. She is seduced by their son, the vulgar rake Alec, and bears a child that mercifully dies. To make a fresh start, Tess goes to work in southern Wessex at the fertile Talbothays farm. There she meets Angel Clare, younger son of a parson, and after a struggle within herself accepts his offer of marriage. On their wedding night Tess confesses her unhappy past to Angel, who recoils in puritanical horror. He goes off to Brazil and Tess seeks employment at the grim upland farm, Flintcomb Ash, belonging to the tyrannical Farmer Groby. There she is again afflicted by the advances of Alec d'Urberville, now an itinerant preacher. He is insistent that Tess is more his wife than Angel's and relentless in his pursuit of her. Angel returns to England a wiser man and traces Tess to Sandbourne, where she is living as Alec's wife. She considers it too late for reconciliation and sends him away. In her despair and entrapment she kills Alec and, after a brief idyllic period with Angel, is arrested at Stonehenge, tried, and hanged in Wintoncester (Winchester) jail.

#### Robert Louis Stevenson 1850–1894

A novelist, poet, playwright, essayist, travel-writer and writer of children's literature, Stevenson is well-known as a master of Neoromanticism in the English literature of the end of the 19th c. He is famous for his interest for dramatic situations and moral issues, deep psychologic understanding of the human soul and for the fantastic element in his writing.

The writer was born in Edinburgh, the son of Thomas Stevenson, joint-engineer to the Board of Northern Lighthouses. He entered Edinburgh University in 1867 to study engineering but, since he had no interest in his father's profession, changed to law and was admitted advocate in 1875. He showed his interest in a literary career by student

contributions to The Edinburgh University Magazine in 1871 and The Portfolio in 1873. Even in his childhood his health was extremely poor; as an adult, there were times when he could not even wear a iacket for fear of bringing on a haemorrhage of the lungs. In spite of this, he was all his life an enthusiastic traveller: an account of his canoe tour of France and Belgium was published in 1878 as An Inland Voyage, and Travels with a Donkey in the Cevennes followed in 1879. In this year he travelled to California by emigrant ship and train: his account of these experiences was published posthumously in 1895 as The Amateur Emigrant. In America he married Mrs Fanny Osbourne, whom he had previously met in France. One of his adventure masterpieces, Treasure Island (1883) was originally devised for her young son, Lloyd, who later collaborated with him on two unfairly neglected novels The Wrong Box (1889) and The Wrecker (1892). After a brief stay at Calistoga - recorded in The Silverado Squatters (1883) - he returned to England, determined to stand or fall by his ability to earn a living by writing.

Stevenson contributed to various periodicals where his best-known article, A Humble Remonstrance, was published in 1884, in reply to Henry James's The Art of Fiction. This friendly controversy about the relationship between life and art led to a lifelong friendship. Stevenson's essays and short stories were collected in Virginibus Puerisque (1881), Familiar Studies of Men and Books (1882), New Arabian Nights (1882), Prince Otto (1885), The Merry Men (1887), Memories and Portraits (1887), Across the Plains (1892) and Island Nights' Entertainments (1893).

The list of his novels mixes glib popular romances and works of steadily developing psychological intensity. His best works include *The Strange Case of Dr Jekyll and Mr Hyde* (1886) which became one of the most well-known English stories dealing with the eternal moral struggle of good and evil, *Kidnapped* (1886) and its sequel, *Catriona* (1893), *The Black Arrow* (1888) and *The Master of Ballantrae* (1889). Minor works include his charming books of poems, *A Child's Garden of Verses* (1885) and *Underwords* (1887), and his dramas, *Deacon Brodie* (1880), *Admiral Guinea* (1884), *Beau Austin* (1885) and *Macaire* (1885), written in collaboration with W. E. Henley.

Stevenson left England in search of health in 1888 and never returned. After sailing for a while among the Pacific islands, he settled in Samoa and bought the Vailima estate. Here he enjoyed a period of comparative good health and literary productivity. He died suddenly from a cerebral haemorrhage and was buried on the island where he had been known as 'Tusitala' or 'The Teller of Tales'. During his residence in Samoa, Stevenson had become fascinated by the Polynesian culture and incensed at the European exploitation of the islands, engaging in various letters to *The Times* in London on the islanders' behalf. *In* the South Seas (1896) and A Footnote to History (1892) document his indignation; even more important are his two South Sea novels, The Beach of Falesa (1893) and The Ebb-Tide (1894). The Ebb-Tide is a condemnation of colonial exploitation, while The Beach of False was so inimical to his readers that though a version was included in The Island Nights' Entertainments, its full text was not published until 1984.

Long categorized merely as a belletrist and children's writer, Stevenson is now being widely revalued. It is unlikely that his essays, poems and plays will ever revive, but his novels are beginning to take their rightful place in the adult tradition of early modernism. His interest in the romance, which he explores in *Victor Hugo's Romances* (1874), A Gossip on Romance (1883) and A Humble Remonstrance (1884), shows his search for a fiction which would avoid the trap of representationalism, his focus on 'incident' as a type of narrative epiphany, and his use of old forms for new purposes. The ideals of humanism and high romantic dream prevailed in his creative work.

#### Oscar Wilde 1854-1900

The Irish writer, playwright and wit. Oscar Wilde was the leader of Aestheticism as a trend in English literature. Wilde wrote in all the main literary forms; fiction, poetry, drama, essays, always remaining true to his literary credo of escaping from the society full of injustice into the domain of beauty.

Wilde was born in a well-to-do and eccentric Irish family of an eminent surgeon Sir William Robert Wilde, notorious for his numerous love affairs, and Jane Wilde, a poetess and a hostess of a refined literary salon.

In 1871–1878 in Trinity College (Dublin) and in Oxford Oscar Wilde was interested in arts, in romantic poets, in the ideas of Pre-Raphaelite Brotherhood and John Ruskin's philosophy of Beauty interpreting the latter as a philosophy of individualism. Wilde was most influenced by the French doctrine of 'L'art pour l'Art' (Art for art's sake) and by Walter Pater and his book Studies in the History of the Renaissance (1873) where Pater cultivated enjoyment of life and art. It made Wilde the follower and later one of the leaders of Aestheticism (from Greek – 'perceptible to the senses') – the art and literary trend based on the part of philosophy which deals with the perception of the beautiful as distinguished from the moral or the useful, with the sensations and emotions evoked by beauty.

Aesthetes cultivated artificial style of speech and manner of eccentricity in dress. They gave the impression of 'fin de siecle', high-society decadence and shocked Victorian society. Wilde's ethic views are concisely stated in his essays *The Decay of Lying* (1889) and *The Critic as Artist* (1890). They reveal deep contradictions between Wilde's doctrine and literary work. Being the prophet of Aestheticism he can't do without realistic methods in his novel, poetry, plays and tales which makes them so special and accounts for their long-lasting popularity.

Wilde's political views were of socialist orientation. He criticised the existing bourgeois society of Victorian England and wrote that personality will flourish under socialism (*The Soul of Man under Socialism*, 1891), the ideas that made him suspicious among his contemporaries. Wilde himself did everything to create his eccentric image; he said he put his talent into his writing and his genius into his living. As a result in the Western tradition of literary critique he survives as a myth, a legend of pure style that ultimately turned to tragedy, rather than a conventional man of letters whose work can be assessed in the ordinary way.

The first collection of poetry Poems (1881) and tales The Happy

Prince and Other Stories (1888) made his name famous. They reflect Wilde's vain search for the beauty in his contemporary reality and his final decision to escape to the world of beauty. In 1882 he went on a lecture tour of America, answering to the customs officer "I have nothing to declare but my genius". In 1884 he married and had two sons to whom some of his tales were addressed.

He also wrote prose in aesthetic, mannered, impressionistic style, such as the novel *The Picture of Dorian Gray* (1884). In it Wilde discredits the selfish morale of Lord Henry and shows how the aesthetic principles of Dorian kill a young actress, Sibyl Vane, and bring Dorian to the crime and his personality to complete ruin.

Oscar Wilde's fame also rests on the social irony and witty nonsense of the plays, especially The Importance of Being Earnest (1895). Lady Windermere's Fan (1892), A Woman of No Importance (1893), An Ideal Husband (1895) are equally famous for his paradoxes. His tragedy Salome (written in French in 1893) stands apart from his other plays. It is devoid of his characteristic humour and deals with moral problems of murder and person's responsibility. Salome is the most decadent of Wilde's works, a predecessor of the theatre of absurdity of the 20th century. The play was banned for performance in England, but was staged in Europe as a drama and as an opera by R.Straus.

In 1895 Oscar Wilde was arrested and sentenced to two years in prison for homosexuality. Imprisonment and further self-imposed exile to the Continent undermined his health. Out of his experience he wrote a long poem *The Ballad of Reading Gaol* (1898), an outstanding testimony of man's sufferings of being imprisoned and waiting for the capital punishment.

The creative work of Oscar Wilde exceeds the narrow frame of the 'ivory tower' of decadent beauty. Obviously, impressionistic tendencies in Wilde's works went side by side with realistic narration of man's life and feelings, with poetics of the beauty embedded in real life and with the author's true humanism which makes him widely read and highly estimated in the 20th century.

# Rudyard Kipling

Poet, short-story writer and novelist. Kipling followed the neoromantic tradition and glorified the British Empire in his writings. A 1907 Nobel Prize winner for literature (for 'the courageous style'). The contradictory character of his creative work, as marked by Alexander Kuprin, lies in the brilliancy of his language and style as opposed to his advocacy of the British Empire supremacy and of all its actions no matter how unjust and barbaric for other nations they are.

Kipling was born in Bombay, where his father taught at a school of art before becoming director of the Lahore museum. The family connections on his mother's side were with painters and politicians. In 1871 Kipling and his sister were sent to Southsea, England. In the United Services College at Westward he spent relatively unhappy years of school.

In 1882 he came back to India and started as a journalist and later as editor in Lahore. He was familiar with all ranks of the Anglo-Indian community which contributed to the freshness of the poems and tales he wrote in these years. *Plain Tales from the Hills* (1888) as well as the first short stories he wrote established his reputation in India.

After his return to England in 1889 he rapidly established himself in literary London, winning friendship as well as praise from Henry James, Rider Haggard and W. E. Henley. Henley published Kipling's poems in his Scots Observer, these were later collected as Barrack-Room Ballads and other Verses (1892). With the collections of short stories, Life's Handicap (1891) and Many Inventions (1893), Kipling set a pattern for his major writings. The novels of this period, The Light That Failed (1891) and The Naulahka (in collaboration with Wolcott Balestier; 1892), were relative failures. In 1892 Kipling married Balestier's sister, Caroline, and they spent the years 1892–6 near her family in Vermont, USA. The stories in The Jungle Book (1894) and The Second Jungle Book (1895) were written here. The elder of Kipling's daughters died in 1899 on a return visit to the USA. By the time his son John was born in 1897, the family had moved back to England, settling in Sussex in 1902. His best-known novel, Kim, was

published in 1901. It is a narration of the life of a spy who suffers from the collision of his duty to Britain and his sympathy for Indians.

Kipling began to visit South Africa regularly after 1898, including a period during the Boer War in which he participated at the British side. Here he began the Just So Stories (1902). This collection, along with Puck of Pok's Hill (1906) and Rewards and Fairies (1910), shows an unusual sympathy with children. He continued to publish collections of short stories for adults throughout the rest of his life, including Traffics and Discoveries (1904), Actions and Reactions (1909) and A Diversity of Creatures (1917), containing the famous Mary Postgate. This story is only one example of his ability to reflect on empire and warfare with an eye to the personal bitterness and the cost of sustaining imperial ideals. To the late collections, Debits and Credits (1926) and Limits and Renewals (1932), there was added his posthumous work of autobiographical fragments, Something of Myself (1937).

Kipling's high reputation, as 'Poet of Empire' and the first English writer to receive the Nobel Prize for Literature (1907), had begun to wane before his death, as he British critique maintains. It has been left to later generations to rediscover the craft of his poetry and the stern realism of his short stories. His most significant works in which he depicted people's courage, faithfulness to their duty, romantic adventures and heroic deeds influenced the creative work of Conrad, Stevenson, Maugham.

### Discussion Questions

- Summ up the characteristic features of the 19th-century English history, culture and philosophy. What are the peculiar features of High and Late Victorian literature?
- 2. What makes Charles Dickens the best representative of Victorian critical Realism and one of the most popular writers today?
- 3. Which principles of Thackeray are observable in his best critical works? Compare the main ideas and genres of *Vanity Fair* and *The Book of Snobs*.
- 4. Comment on the input of women writers into the English critical realistic novel.

 Which ideas form the essence of Aestheticism? How was the aesthetic movement represented in Victorian literature? Comment on the aesthetic and realistic trends in Oscar Wilde's works.

# Additional Readings

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The Oxford Companion to English Literature / Ed. Margaret Drabble. - Oxford: Oxford University Press, 1985.

Project Guttenberg: Copyright-free texts from Dickens to Shakespeare – http://www.promo.net/pg/

The 19th century online e-texts listed at Pennsylvania's On-Line Books: <a href="http://digital.library/upenn.edu/books/">http://digital.library/upenn.edu/books/</a>

The Encyclopaedia Britannica: http://www.eblast.com/bcom/

#### Translation Exercises

Do exercises 5, 9, 10 from the Translation Section.

#### EARLY-TWENTIETH-CENTURY LITERATURE

#### **S** Outlines

#### **British History**

The House of Hanover

1901–1910 Edward VII, Victoria's sixty-year-old son. The agreement between France and Britain 'Entente Cordiale' (1904).

The House of Windsor

1910–1936 George V. Won popularity during World War I (1914–1918). Gave up all German titles (1917) and in deference to British hostility to Germany, the House of Hanover became the House of Windsor. Communist Party of Great Britain formed (1920). As a result of guerrilla movement in Ireland (1919–21) Northern Ireland remained within the United Kingdom and the rest of the island was proclaimed the Irish Free State, or Eire, a dominion (1921). The first Labour government formed (1924). The General Strike (1926). Economic stabilization (1924–29). The movement of the unemployed and hunger-march (1934).

The literary process in England was greatly influenced by deep social changes of the first decades of the 20th century as well as by the new tendencies in English art. The wars and revolutions of the time brought to general capitalist crisis of the 1920s and economic depression of 1930s which sharpened the antagonistic relations of classes in England.

Two trends dominated the development of English literature: Realism (John Galsworthy, Bernard Shaw, Richard Aldington) and Modernism (James Joyce, Virginia Woolf, D. H. Lawrence). Realistic prose by John Galsworthy and Bernard Shaw presented the characters shaped by the social environment. Bernard Shaw believed that socialism would make for a more socially just society. His other major belief was in what he called the 'Life Force', the power of the human will and genius which enables humanity to make progress. Herbert G. Wells (1866—

1946), the writer of scientific fantasies, held to a belief in the inevitable progress of mankind which would result from the rapid development of science and technology. With the economic depression of the thirties and the consequent threat of totalitarianism which the English felt from both Fascism and Communism, mass culture was seen to be manipulated, through technology, for political and commercial reasons. Critical realistic novels of John Galsworthy marked the peak of realistic achievements of the period and brought their creator the Nobel Prize for literature.

Critical Realism was aimed at depicting life and all person's conflicts through a realistic investigation into the complex interaction of the social and the psychic, the general and the individual in the person. Such were the best novels of Archibald Joseph Cronin: *The Hatter's Castle* (1931), *The Stars Look Down* (1935), *The Citadel* (1937), many of which are written from his own experience as a medical mining inspector which gave him the knowledge and understanding of the conditions of life and work and the aspirations of miners in England.

'Modernism' is a term used to distinguish early experimental 20th-century writing from the narrative, descriptive and rational frameworks and conventions of 19th-century writing. The Spanish critic and philosopher Jose Ortega y Gasset (1883–1955) felt the 'modernism' took us towards chaos and dehumanisation, away from the 'all too human elements predominant in romantic and naturalistic production'.

Imagism was another British and American poetic movement founded in England in 1912. Led by Ezra Pound, an American, it reacted against the Romanticism, its principles being the following: to use common speech, to try new musical rhythms and create new moods, to have freedom of subject, to be economical in the use of language.

T(homas) S(terns) Eliot (1888–1965) an influential literary critic, essayist, poet and playwright, in 1917–19 was assistant editor of *The Egoist*, the magazine which advocated Imagism. He himself began to publish poetry with the help and encouragement of Ezra Pound and his early poems (*Prelude*, 1915) were in many ways like montages of cinematic images. His major works, in particular *The Waste Land* (1922) and the *Four Quarters* (1935–42), gave new poetic expression to the modern consciousness. After the initial controversy it provoked by its

innovatory technique and its apparently pessimistic tone, his poem *The Waste Land* came to be accepted as a central text of Modernism. Eliot's position as a major force in 20th-century letters was confirmed by the critical essays such as *Tradition and the Individual Talent*, rejecting romantic individualism in favour of a belief in the 'impersonality' of poetry. Eliot also wrote plays (for example, *Murder in the Cathedral*, 1935). In 1948 Eliot received both the Nobel Prize for literature and the Order of Merit. Such honours acknowledged his vital role in showing poetry how to become modern.

Active social and cultural position of realistic writers accounts for the fact that the literary situation of the time was characterised by strict opposition between the two trends – Realism and Modernism. Modernistic novels explored the interrelation between the individual self, the social self and the nature –in particular those of D. H. Lawrence explored the psychic ills of contemporary society through the inner experience of individuals and looked more for their instincts than for their minds. John Galsworthy, who had little sympathy with modernists' rather sexual pictures, said about Lawrence's novel: "I much prefer a frankly pornographic book to one like this". On the other hand, according to the major opponent of the Realism, Virginia Woolf, 'materialists...spend immense skill and immense industry making the trivial and transitory appear the true and enduring', and D. H. Lawrence felt their characters 'have lost caste of human beings, and have sunk to the level of the social being'.

The literature of the 1920s and 1930s embraced new tendencies born by World War I which gave rise to the art of the 'lost generation'—the term used by Gertrude Stein to name the generation of authors who suffered the terrors of the war and post-war loss of illusions. Their best representative in English literature is Richard Aldington.

In the 1930s the ideas of the socialist Realism, a successor to the Critical Realism of the day, were most clearly expressed in the works of Ralf Fox (1900–1937), an outstanding literary critic. The author of a series of political works about the struggle of British proletariat and a member of the British Communist Party, he went to fight with Fascism in the ranks of the English-Irish batalion of the International Brigade in Spain and was killed in the front in 1937.

Many young writers whose talent will flourish after the 1940s came to the English literature in the 1920s, among them a brilliant master of satire Evelyn Waugh (1903–1966), a realistic novelist and playwright J.B.Priestley (1894–1984) and others (see chapter 9).

#### George Bernard Shaw 1856-1950

A famous playwright, critic and novelist, Bernard Shaw is the creator of the twentieth-century English social drama. He developed the traditions of Ibsen and Chekhov and made satire his main weapon in his struggle with injustice. "My way of joking is telling the truth", said Shaw, and he did tell it about the most burning issues of his time.

Born in Dublin where he worked for an estate agent after leaving school at 15 he went with his mother, a singer, to London in 1876 There he began a programme of voracious reading. An active interest in socialism was added to his love of music. He became a socialist in 1882 and in 1884 joined the Fabian Society on whose Executive Committee he served for many years.

With the generous aid of William Archer whose interest in Ibsen he shared Shaw obtained work as a journalist becoming an outstanding music critic on *The Star* (1888–90) and then drama critic for *The Saturday Review* (1895–8). His trenchant articles on the contemporary theatre are collected in *Our Theatre in the Nineties* (3 vols. 1932). His first publications were novels *Cashel Byron's Profession* (1886) and *An Unsocial Socialist* (1887); he returned to the form several times most notably in the socio-political parable *The Adventures of the Black Girl in Her Search for God* (1932).

The article *The Quintessence of Ibsenism* (1891) is as much a manifesto for Shaw's future work as a playwright as it is an advocacy of Ibsen's genius. Shaw becomes an innovator in drama and creates plays-discussions meant to make spectators think. Theatre is made an arena of struggle for the right to pronounce the truth.

The beginning of Shaw's writing for the theatre is connected with the Independent Theatre in London. His first cycle of plays, called 'Plays Unpleasant', comprised Widower's Houses (1982) a vigorous attack on slum landlordism, produced by J.T.Grein for the Independent Theatre Club, Mrs Warren's Profession and The Philanderer. Like Mrs Warren's Profession (written 1893 first produced 1902) and The Philanderer (written 1893 first produced 1905) it was considered too strong to pass the censor and confined to private performance. These plays reflect the lives of quite respectful bourgeois who provide their well-being by using the labour and oppression of lower classes.

The second cycle, called 'Plays Pleasant', include Arms and the Man (1894), which wittily subverts the conventional view of male gallantry, was the first of Shaw's plays to be presented publicly, Candida (1897), The Man of Destiny (1897), You Never Can Tell (1899). In this cycle, where the very title is ironic, the stress in Shaw's satire is shifted from social issues to issues of morale. The problems these plays raise are solved with deep philosophic penetration into reality and human nature.

In 1897–1899 he creates a cycle of 'Three Plays for Puritans': Caesar and Cleopatra (1898), The Devils Disciple (1897) and Captain Brassbound's Conversion (1900). Shaw explained the title of the cycle as his desire to show that human actions are governed not by emotional or physical aspects but by social motives of which honour and duty are opposed to money-grubbing and selfishness.

Known to the theatrical public as an 'enfant terrible' Shaw owed his emergence into fame to the Royal Court Theatre where in 1904–7 they presented the first performances of John Bull's Other Island (1904), a provocative thrust at the Irish question, How He Lied to Her Husband (1904), Man and Superman (1905), Major Barbara (1905) and Doctor's Dilemma (1906). It was an unfamiliar experience for the theatre-going public to be drawn into intelligent debate and to encounter unpalatable truths however beguilingly dressed. Getting Married (1908) maintained Shaw's growing reputation for mischief and iconoclasm as did The Shewing Up of Blanco Posnet (1909) – censured for blasphemy – Misalliance (1910), Fanny's First Play (1911), Androcles and the Lion (1913) and Pygmalion (1913).

World War I made Shaw raise his voice against militarism. In his article Common Sense about the War (1914) he writes that the only

cure for the armies at war would be to kill their officers get back home and make a revolution. No wonder that in Western critique this article is treated as 'vivaciously controversial'.

The events of World War I and Russian Revolution produced a great impact on his creative work. He contributed four of his most serious plays to the new theatre of the 1920s: *Heartbreak House* (1920), *Back to Methuselah* (1922), *Saint Joan* (1923) and *The Apple Cart* (1929). In them Shaw depicts the instability and spiritual crisis of the capitalist society. Influenced by the ideas of Chekhov, Shaw unveils the uselessness of 'cultured idlers' and produces the drama of deep social problems.

Of his later plays, the best include *Too True to be Good* (1932) defined by the author as political grotesque, *The Millionairess* (1936) and *In Good King Charles's Golden Days* (1939).

In 1931 at the age of 75 Shaw visited the Soviet Union and was impressed by 'the great country making a great experiment'. His social political and ethical opinions are on display in the wonderfully lively *Prefaces* to his published plays (collected in a single volume in 1934 with revisions and additions in 1938 and 1965) as well as in such works as *How to Settle the Irish Question* (1917), *The Intelligent Woman's Guide to Socialism and Capitalism* (1928, revised 1937) and *Everybody's Political What's What* (1944). During World War II he called up to assist Russia. His voluminous correspondence includes separately published exchanges with Ellen Terry, Mrs Patrick Campbell and the actress Molly Tompkins.

Bernard Shaw will stay in the history of English literature as one of the greatest progressive playwrights, an innovator of the traditions of classical drama who created the 'drama of ideas' and saw his purpose in the true depiction of life.

# Heartbreak House: A Fantasia in the Russian Manner on English Themes

A play by George Bernard Shaw, begun before World War I, published in 1919 and produced in New York in 1920 and at the Royal Court theatre in 1921.

The action ostensibly takes place during the war, since it closes during an air raid, but the war is not mentioned by any of the characters and the air raid has to be seen as a device to bring about a resolution. Shaw wrote that 'Heartbreak House... is cultured, leisured Europe before the war'; he presents a series of extraordinary encounters and mistaken identities in a crazy house – the symbol of the crazy pre-war society - (part of which has been rebuilt as the after-deck of a sailing ship) owned by the eccentric retired Captain Shotover, aged 88, and presided over by one of his daughters, Mrs Hector Hushabye. She invites her friend, Ellie Dunn, to slay. Ellie Dunn is engaged to Boss Mangan, an oaf of a millionaire, for the sake of her father Mazzini Dunn who, though clever and an idealist, has been outmanoeuvred by financiers. Ellie confides to Mrs Hushabye that she has fallen in love with Marcus Darnley, whom she met at a concert; but he turns out to be Hector Hushabye, a pathological liar and philanderer. Captain Shotover wonders if Ellie's father can be Billy Dunn, the boatswain and ex-pirate he once employed; but that Dunn turns up to burgle the house and is killed in the air raid with Boss Mangan. Another visitor to the house is Lady Utterword, the other of the captain's daughters, whose husband has been governor of all the Crown Colonies in succession.

The great virtue of *Heartbreak House* lies in the exploration of motive in a very uncertain world, mostly through the conversations between Captain Shatover and Ellie. She seems able to focus his sympathy and intelligence better than anyone and provokes his comments on the present, which he observes from the eminence of old age. They appear to be the only 'normal' people in the most unstable world ready to collapse: where every man seems a stranger, where people have nobody to believe and live on hypocrisy and lie. Shaw explained that in this play he depicted 'lazy cultured England before the war'. Hector Hushabye compares England with Bedlam, with a prison of souls. No wonder they even think of a suicide to put an end to their useless existence.

Shaw felt the inner connection of his play with Chekhov's *Cherry Orchard*, but it is devoid of Chekhov's optimistic hope for the better and filled with bitter regret of the author about the fates of the contemporary English society.

#### John Galsworthy 1867-1933

The English novelist and playwright, winner of the Nobel Prize for Literature in 1932, Galsworthy became known for his portrayal of the British upper middle class and for his social satire. His most famous work was *The Forsyte Saga*. Galsworthy was a representative of the literary tradition which regarded the novel as a lawful instrument of social propaganda. He believed that it was the duty of an artist to state a problem, to throw light upon it, but not to provide a solution. Before starting his career as a writer Galsworthy read widely the works of Kipling, Zola, Turgenev, Tolstoy and Flaubert.

"He emerged still thinking about the English. Well! They were now one of the plainest and most distorted races of the world; and yet was there any race to compare with them for good temper and for 'guts'? And they needed those in their smoky towns, and their climate – remarkable instance of adaptation to environment, the modern English character! 'I could pick out an Englishman anywhere,' he thought,' and yet, physically, there's no general type now!' Astounding people!" (from A Modern Comedy: The White Monkey, 1924).

John Galsworthy was born in Kingston Hill, Surrey, into an uppermiddle-class family. His father, John Galsworthy, was a lawyer and director of several companies, and mother, the former Blanche Bartlet, was the daughter of a Midlands manufacturer. Galsworthy studied law in Harrow and New College, Oxford, and was called to the bar in 1890. However, he never settled into practice, but chose to travel. In 1893 he met the writer Joseph Conrad while on a South Sea voyage. In a letter written while travelling home Galsworthy noted: "The first mate is a Pole called Conrad, and is a capital chap though queer to look at; he is a man of travel and experience in many parts of the world, and has a fund of yarns on which I draw freely." This meeting convinced him to give up law and become a writer instead. Later Galsworthy helped Conrad financially. Galsworthy's first four books were published at his own expense under the pseudonym John Sinjohn. With the death of his father in 1904, Galsworthy became financially independent. He married Ada Person Cooper in 1905, with whom he had lived in secret for ten years. She became the inspiration for many of Galsworthy's female characters. Her previous unhappy marriage with Galsworthy's cousin formed the basis for the novel *The Man of Property* (1906), which began the novel sequence to be known as *The Forsyte Saga* (1906–28).

The first appearance of the Forsyte family was in one of stories in Man of Devon (1901). The saga follows the lives of three generations of the British middle-class before 1914. Central characters are Soames Forsyte, who is married to beautiful and rebellious Irene, and Jolyon Forsyte, Soames's cousin. The incident, when Soames rapes his wife Irene, was supposedly based on Ada Galsworthy's experience with his former husband Arthur. In the second part, In Chancery (1920), Irene and Soames divorce, she marries Jolyon and bears a son, Jon. Soames and his second wife, Annette Lamotte, have a daughter, Fleur. In the third book, To Let (1921), Fleur and Jon fall in love, but Jon refuses to marry her.

The second part of Forsyte chronicles, containing The White Monkey (1924), The Silver Spoon (1926), Swan Song (1928), and the two interludes A Silent Wooing and Passers By was published as A Modern Comedy in 1929. In 1931 Galsworthy followed the immense success of the Forsyte books with a further collection of stories, On Forsyte Change. The Man of Property established Galsworthy's reputation as an important writer. He also gained recognition as a dramatist with his plays that dealt directly with the unequal division of wealth and the unfair treatment of poor people. The Silver Box (1906) stated that there is one law for the rich and another for the poor, Strike (prod. in 1909), depicted a mining strike, and Justice (prod. in 1910) encouraged Winston Churchill in his programme for prison reform. Later plays include The Skin Game (1920), filmed by Alfred Hitchcock in 1932, Loyalties (1922), dealing with the theme of anti-Semitism, later produced for television, and Escape (1926), filmed second time in 1948 by 20th Century-Fox, starring Rex Harrison. In the story a law-abiding man meets a prostitute and accidentally kills a policeman in defending her. He escapes from prison and meets different people before giving himself up.

Galsworthy refused knighthood in 1917 in the belief that writers should not accept titles. He also gave away at least half of his income

to humanitarian causes. In 1924 Galsworthy founded with Catherine Dawson Scott PEN, an international organization of writers. The trust fund was financed by his Nobel Prize money. The organization was named PEN when someone pointed out at the first meeting that the initial letters in *poet*, *essayist* and *novelist* were the same in most European languages.

Galsworthy died on January 31, 1933. During his career Galsworthy produced 20 novels, 27 plays, 3 collections of poetry, 173 short stories, 5 collections of essays, 700 letters, and many sketches and miscellaneous works.

#### William Butler Yeats 1865–1939

Firsh poet and playwright. His work is considered to be the most important in the revival of Irish literature, including poetry, drama, criticism, essays, journalism, novels and occult writings, and fruitfully engaged with Ireland's political independence.

Born in Dublin, he spent two-thirds of his life out of Ireland. His father, John B. Yeats, was a lawyer who turned painter, and in 1867 the family followed him to London, moving to the recently developed Bedford Park estate in Chiswick in 1879. Summer holidays and two longer periods in 1869 and 1872 were spent with his mother's family, the Pollexfens, in Sligo. In 1881 the family returned to Dublin, and Yeats studied at the Metropolitan School of Art. He got interested in mysticism, and in 1886 Yeats formed the Dublin Lodge of the Hermetic Society. At the Contemporary Club, a nationalist university debating group, he met some Fenian leaders like John O'Leary, who encouraged in him a cultural nationalism. He also began to publish in *The Dublin University Review* an Arcadian verse-drama *The Island of Statues* (1885), and a short verse-drama, *Mosada* (1886).

In 1887 the family returned to Bedford Park, and he began to build a reputation as an anthologist of Irish literature and as a poet. He visited Mme Blavatsky (recalled in his autobiography *The Trembling of the Veil*) and joined the Esoteric Section of the Theosophical Society, but

was later asked to resign because his experiments were becoming too enthusiastic. In 1892 he formed the Irish Literary Society in London, and then the National Literary Society in Dublin, which aimed to promote the New Irish Library, as well as concerts and lectures on Irish themes. He also discovered French Symbolism, and in Paris in 1896 met Verlaine.

For ten years, from 1899, he built up the Irish National Theatre in Dublin. He formed the Irish Literary Theatre, inaugurated in 1899 with a production of *The Countess Kathleen*, and collaborated with the Fay brothers. As its manager he attempted to make the theatre the voice of a distinctively Irish culture and wrote plays mainly based on Irish myths. His most successful plays include *Cathleen Ni Houlihan* (1902), *At the Hawk's Well* (1916) and others.

His early poems sprang from late 19th century Aestheticism and were languorous and mannered. But they were distinguished from other verse of the period by their use of Irish mythology, and this sense of belonging to the culture of his native land remained with him and was always a strength. His early works included The Wanderings of Oisin and Other Poems (1889), The Countess Kathleen and Other Legends and Lyrics (1892).

He wrote two short novels which deal with the opposition between the poet and the magician, John Sherman and Dhoya (1891) and The Speckled Bird (1897–1901) and published several anthologies of Irish writing and folklore, such as Irish Fairy and Folk Tales (1894), The Celtic Twilight (1893), etc.

In 1917 he married Georgie Hyde-Lees and after 1922 they lived in Dublin. In the same year he became a Senator, and in 1923 was awarded the Nobel Prize for Literature.

In 1932 he founded the Irish Academy of Letters and in 1933 was briefly, but enthusiastically, involved with the fascist Blueshirts in Dublin. He accepted that his poem *The Second Coming* might have been an unconscious prophecy of the rise of Fascism. Before his death he published a controversial *Oxford Book of Modern Verse* (1936). He died in 1939 and was buried in France.

Two tendencies can be discovered in Yeats. The first was to elaborate a private mythology based on Irish myths, spiritualism, classical lore, astrology and Eastern philosophy. The second was a movement

toward a naked direct utterance, sinewy yet musical, with the simplicity of folk poetry. He has come down to the history of English literature as a master of elaborate language and style, an ardent companion of Irish folklore and the prophet of the rebirth of Irish art, theatre, literature.

#### James Joyce 1882-1941

James Joyce, an Irish novelist, is considered one of the 'fathers' (together with Marcel Proust and Fanz Kafka) of the art of Modernism in the 20th c. A talented writer, he believed that Realism no longer satisfied the needs of society and was among the first who destroyed it by their art. *Ulysses* (1914–1921) became the result of his creative activity and his search of the new essence and form of art.

James Joyce was born in Dublin and educated in Dublin University where he studied languages and philosophy. After 1902 he lived on the Continent, in Switzerland and France, returning to Ireland only briefly. His individuality was formed under the influence of his Irish origin, Catholic upbringing and the breaking off with Catholicism in his mature years as well as self-imposed immigration. The first pre-war period of his writing (1899–1914) is marked by his articles of literary critique, a collection of poetry *Chamber Music* (1907), short stories collected in a book *Dubliners* (1903–1905, published in 1914).

His first novel *The Portrait of the Artist as a Yong Man* (1916) is the largely autobiographical story of a middle-class Irish boy, Stephen Dedalus, from his infancy in the strongly Catholic, intensely nationalistic environment of Dublin in the 1880s to his departure from Ireland, having realised that in order to fulfill his destiny as an artist he must rise above the vulgarity of his environment and live apart from others. Despite guilt about his sexual desires, Stephen has been tempted to enter the priesthood. In the following extract, walking by the seashore, he sees his friends, a group of Christian Brothers, swimming in the water. They call out his name in Greek, which causes him great excitement, 'a flash of understanding'. He feels he is flying like that 'hawk-like man', Dedalus in Greek myth, an artist of wonderful powers who escaped

from Crete by making wings for himself and his son Icarus and flying across the sea. He rejects 'the inhuman voice that had called him to the pale service of the altar' and decides instead to become a poet.

An important role in Joyce's stories and novels is played by 'epiphanies'. Joyce used the word 'epiphany' to describe an intense flash of understanding which illuminates the most commonplace of objects. This literary device is used both in short stories and in novels.

The post-war period brought the most famous of Joyce's novels – *Ulysses* (1922) and *Finnegan's Wake* (1939) which left unfinished after the writer's death.

The new method created by Joyce for his novels was the 'stream of consciousness'. This term was first used by the American philosopher, William James (brother of Henry James, a writer) in 1890 to describe the flow of thoughts of the waking mind. Now it is also widely used to describe a narrative method consisting of the characters' unspoken thoughts and feelings, as they pass by often without logical sequence or syntax. A related term, 'interior monologue', is used to describe the inner movement of consciousness in character's mind without the obvious intervention of the author. Most writers who used these techniques saw themselves as probing the unconscious mind objectively, not giving themselves up to it as a Romantic might have done. In *Portrait of the Artist* Joyce tried to present the hero's experience, as well as his mood and character, through language which is characteristic of the stage of life he is speaking from.

Joyce's creative work reflected the crisis of bourgeois consciousness before and soon after World War I and connected with it annihilation of the genre of the novel typical of the whole modernist art. It can be seen in the absence of characters, of a definite plot and conflicts. Thus modernists' search of the form brought them to escape from reality and from the art as reflection of reality.

# Ulysses

The novel by James Joyce, written between 1914 and 1921and serialized in 1918 – 1929 before the Nausicaa chapter provoked a prosecution for obscenity. The first edition of the book was in Paris in

1922. The novel was banned in the USA until 1933 and in Britain until 1937.

The action takes place in Dublin on a single day, 16 June 1904, now known as a "Bloomsday'. Its main protagonists are: Leopold Bloom, a Jewish advertisement canvasser; his unfaithful wife Molly, a concert singer; and Stephen Dedalus, from *The Portrait of the Artist as a Yong Man*. Bloom and Stephen wander separately around Dublin until they meet at the end of the day, an event which may or may not alter the sense of futility, frustration and loneliness which possesses them. The minutely detailed account of the mundane, and occasionally sordid, episodes of the day, and of the topography of Dublin, would seem to place *Ulysses* at the extreme edge of Realism and to suggest that Joyce's ambition was to offer the largest 'slice of life' in the history of the English novel.

A different purpose is implied by the systematic allusion to Homer's *Odyssey* which dominates the book manifold references to literature, music, philosophy, history and myth. According to this scheme Bloom represents Odysseus (Ulysses), Molly is Penelope and Stephen is Telemachus. The titles Joyce originally gave to the novel's 18 chapter spell out the parallel:

- 1. 'Telemachus': 8 a.m. Stephen and a medical student Buck Mulligan are at the Marcello Tower where they live.
- 2. 'Nestor': 10 a.m. Stephen is at work as a schoolteacher. He's giving a history lesson and after the lesson speaking with the director.
- 3. 'Proteus': 11 a.m. Stephen is meditating on the beach. The stream of his thoughts is like the stream of waves.
- 4. 'Calypso': 8 a.m. Bloom is getting up in his house, going to the butcher's and making breakfast for Molly.
- 5. 'Lotus Eaters': 10 a.m. Bloom is leaving the house, he is at Sir John Rogerson's Quay.
- 6. 'Hades': 11 a.m. Bloom is at the cemetery at his friend, Paddy Dignam's funeral. The sight of his wife's lover is unpleasant for him.
- 7. 'Aeolus': 12 a.m. Bloom is in the newspaper office. He meets Dedalus in the doorway and they exchange glances but do not stop.
- 8. 'Lestrygonians': 1 p.m. Bloom is having lunch at a cafe. A glass of Burgundy and a cheese sandwich raise his spirit. The sight of his

- wife's lover at the bridge embarrasses him.
- 9. 'Scylla and Charybdis': 2 p.m. Stephen is at the National library taking part in the discussion about Shakespeare's 'Hamlet'. The problem of sons and fathers. Bloom is entering the library. They leave it together, Dedalus does not notice Bloom who is scrutinizing him.
- 10.'Wandering Rocks': 3 p.m. The citizens of Dublin are in the streets. The vice-king with his suite is going around the city.
- 11. 'Sirens': 4 p.m. Bloom is in the Ormond hotel. His wife's lover is here before his date with Marion. Stephen is also in the hotel.
- 12. 'Polyphemus' or 'Cyclops': 5 p.m. Bloom is in the bar where the customers drink on his account and mock of his Jewish origin. Bloom's encounter with an Irish nationalist.
- 13. 'Nausicaa': 8 p.m. Bloom is watching the sea on the beach and thinking about his past.
- 14. 'Oxen of the Sun': 10 p.m. Bloom and Stephen are separately visiting the Holles Street Hospital. The sight of Stephen makes Bloom remember his dead son and fills his heart with tenderness.
- 15. 'Circle': Midnight. Bloom decided to take care of Stephen and follows him to the Mabbot Street brothel district where Stephen if beaten by drunk soldiers. Bloom is guarding him while he is unconscious.
- 16. 'Eumaeus': Night. Stephen and Bloom are going to Bloom's place along the streets of Dublin at night and speak about Ireland.
  - 17. 'Ithaca': Night. Stephen is falling asleep at Bloom's house.
  - 18. 'Penelope': 3 a.m. Molly Bloom's soliloquy.

The following extract from an episode with the funeral illustrates Joyce's method of 'the stream of consciousness': "Mr Bloom stood far back, his hat in his hand, counting the bared heads. Twelve. I'm thirteen. No. The chap in the macintosh is thirteen. Death number. Where the deuce did he pop out of? He wasn't in the chapel, that I'll swear. Silly superstition that about thirteen. Nice soft tweed Ned Lambert has in that suit. Tingle of purple. I had one like that when we lived in Lombard street west. Dressy fellow he was once. Used to change three suits the day ..."

Bloom is depicted as a primitive person more interested in his food than art. Stephen is different, he is an artist but he gets lost in the controversies of life and chaos of existence. While Bloom symbolises a primitive bourgeois, Stephen is rather an intelligent person in the blind alley of his consciousness.

Joyce's *Ulysses* is a naturalistic reflection of the crisis of bourgeois consciousness in the first decades of the 20th c. Devoid of any plot, this book continued the process of the novel degradation in the works by Joyce and other English modernists of the period.

#### (Adeline) Virginia Woolf 1882-1941

Virginia Woolf, a famous novelist, had been regarded as one of the principal exponents of Modernism in English literature in the period between the two wars. Her writings were admired by T.S.Eliot, who said (1922) 'you have freed yourself from any compromise between the traditional novel and your original gift' and attacked by F.R.Leavis 'in *The Waves* there is a fatal falsification between what her impressions actually are and what they are supposed to signify'.

She was born Virginia Stephen, the daughter of Sir Leslie Stephen by his second wife, Julia Duckworth. The family lived at Hyde Park Gate, London, and she was educated at home. After her father's death in 1904, she moved to 46 Gordon Square, Bloomsbury, with her sister Vanessa and her brothers Thoby and Adrian. The house was to be the original meeting-place of the Bloomsbury Group. When Thoby died of typhoid fever in 1906, she suffered a prolonged mental breakdown; throughout her life she was subject to nervous illness.

In 1912 she married Leonard Woolf, and completed her first novel, *The Voyage Out*, the following year, though another breakdown delayed its publication until 1915. She and Leonard founded the Hogarth Press, working on a hand press installed in their home at Hogarth House, Richmond. They began by publishing *Two Stories* in 1917 (*'The Mark on the Wall'* by Virginia, and *'Three Jews'* by Leonard).

Virginia Woolf's creative work can be roughly divided into three periods:

The first period (1915–1922) is the time when her artistic method and style are formed. It starts with *The Voyage Out* and is continued

with Night and Day (1919), a realistic novel set in London, which contrasted the lives of two friends: Katherine, the daughter of a famous literary family, and Mary, who becomes involved with the suffragette movement. Jacob's Room (1922) was based upon the life and death of her brother, Thoby, and broke away from the realistic mode of her early writing. Modernistic ethics of Woolf's psychological novels made her experiment with compositional forms of the novel. This caused a loose form of inner monologues, impressionistic manner of depicting reality.

The second period (mid-twentieths) is the most fruitful time in her writing career. In Mrs Dalloway (1925) she fulfilled the purposes of fiction laid down in her essay Modern Fiction (1919): "Life is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this... with as little mixture of the alien and external as possible?" In this novel, like in Joyce's Ulysses, she solves a task of showing the whole life of her characters through the prism of one day in their lives. The novel presents a series of single 'moments of life' with rather vague borderlines and is composed as a stream of characters' feelings and events centred around an evening party in Mrs Dalloway's house. With To the Lighthouse (1927) and The Waves (1931) she fully established herself as a leading exponent of Modernism.

The third period in her career (1928–1941) beginning with Orlando (1928), a fantastic biography which traces the history of its androgynous protagonist through four centuries, is unlike any of her other novels and was her greatest commercial success, was followed by To the Lighthouse (1927) and The Waves (1931). The latter marked a definite shift in Woolf's writing to formalism. Everything in her novel loses its shape and form, everything is in the state of constant movement, a movement to its death. Another 'biography', Flush (1933), revolves around the life of Elizabeth Barrett Browning's pet spaniel and gives a dog's-eye view of the love affair between his mistress and Robert Browning. The Years (1937) was even more conventional in form, and her last novel, Between the Acts, published posthumously in 1941, bore the mark of her personal crisis returning to the experimental and was

completed just before the final attack of mental illness which drove her to suicide. In March 1941 she filled her pockets with stones and drowned herself in the River Ouse near her home at Rodmell in Sussex.

Virginia Woolf is now generally acknowledged as one of the major innovative novelists of the 20th century, best known, perhaps, for her use of 'stream of consciousness'. Her contribution to feminist criticism has been widely recognized: A Room of One's Own (1929) and its still more radical sequel, Three Guineas (1938), are now established classics. Her critical works, which began when she became a reviewer for The Times Literary Supplement in 1905 (a connection lasting until just before her death), included several collections of essays, notably The Common Reader (1925) and The Second Common Reader (1932). They were reprinted in Collected Essays of Virginia Woolf (4 vols., 1966–7). Her letters, edited by Nigel Nicolson and J. Trautmann in six volumes (1975–80), include correspondence with nearly everyone associated with the Bloomsbury Group. Her diaries, edited in five volumes by Anne Olivier Bell and A. McNeillie (1977-84), give an invaluable picture of her creative method.

In the history of English literature Virginia Woolf is a prominent figure and one of creators of the ethics of modernism.

## To the Lighthouse

A novel by Virginia Woolfe, published in 1927. There is little action. The novel works through 'stream of consciousness' and imagery to create an atmospheric and impressionistic record of the characters' moment-by-moment experiences, tracing the conflict between male and female principles (see A Room of One's Own) and making a statement about time, death and artistic transcendence.

Mr Ramsay is a tragic and self-pitying philosopher whose mind is rational but rather cold; Mrs Ramsay is a warm, creative and intuitive woman, the centre of the household. The first section, called 'The Window', describes a day during their summer holiday on the west coast of Scotland, where their guests include: a painter, Lily Briscoe; an ageing poet, Augustus Carmichael; a scientist, William Bankes; and a priggish young academic, Charles Tansley. The novel focuses on the

conflict arising from young James Ramsay's desire to visit the lighthouse, and his father's quenching of this hope. The expedition takes on symbolic qualities and epitomizes the underlying tensions and differences of perspective between Mrs Ramsay and her husband.

In the second section, 'Time Passes', Mrs Ramsay has died, her eldest son, Andrew, has been killed in World War I, and the daughter, Prue, has died in childbirth. The Ramsays' seaside house lies deserted and desolate, but at the end of the section Lily Briscoe and Augustus Carmichael arrive to reawaken life.

Lily Briscoe assumes the 'visionary' mantle left by Mrs Ramsay, and during the final section ('The Lighthouse') Ramsay and his son, James, at last make the long-delayed voyage to the lighthouse. James, now 16 years old, is able to forgive his father and Lily Briscoe completes a painting which had been inspired by Mrs Ramsay. The mood at the end of the novel is one of muted optimism and triumph in which the two events, the visit to the lighthouse and the completion of the painting, are linked in Lily's mind: "He has landed," she said aloud. "It is finished."

#### D(avid) H(erbert) (Richards) Lawrence 1885-1930

Novelist, short-story writer, poet, critic, playwright and essayist, master of the 'novel of sentiment'. Lawrence was a prominent representative of Modernism in art and an adept of Freud's concept of the person. His creative activities presented an attempt at defending the person's self from mechanical civilization. Lawrence wrote: "Art performs two great functions: firstly, it reproduces the emotional life and then, if our emotions are brave enough, it becomes a source of our ideas about the truth of everyday reality".

Unlike Joyce and Woolf Lawrence was not interested in formalism and stuck to the realistic tradition of the novel but his Freudian scheme deforms the real nature of people's relations. He rejects the idea of the social realistic novel and perceives the main task of a novelist in conveying the emotional life of the person in its dynamics, in exposing

the relations of the person and the world devoid of their ties with social reality.

He was born at Eastwood, Nottinghamshire. His father was a coalminer, his mother from a family with genteel aspirations: emotional friction between the parents, and Lawrence's close relationship with his mother, left important traces in his later writing. He was subject to illness, including lung infections, from a very early age and ill health dogged him throughout his life. For a brief period after leaving Nottingham High School in 1901 Lawrence became a junior clerk in a surgical appliance factory. From the following year until 1906 he worked as a pupil-teacher, at Eastwood and then at Ilkeston, while saving the money necessary to take a training-course at University College, Nottingham. He matriculated at 22 and joined the staff of Davidson Road School in Croydon, an important move towards emotional and financial independence and the prelude to his literary career.

In 1909 a number of his poems were submitted by his friend from youth, Jessie Chambers, to Ford Madox Ford of *The English Review* and these were published in the November issue. Ford also read his first novel, *The White Peacock*, which appeared in 1911. Laurence gave up teaching after a serious illness and his second novel, *The Trespasser*, followed in 1912. The same year he met Frieda Weekley, daughter of a German baron and wife of a professor at Nottingham whom Lawrence knew. They went to Germany together and were married after Frieda's divorce in 1914. *Sons and Lovers* (1913), which draws on Lawrence's childhood and contains a portrait of Jessie Chambers (the Miriam of the novel), has always been one of his most popular books. The same year he explained his philosophic principles in a letter to A.Collings as a belief in 'blood and flesh' and in the fact that 'they are wiser than an intellect'.

During World War I the Lawrences at first lived in London, then moved to Cornwall; they developed close friendships with many of the leading figures of the period. David Garnett was their friend: others included Aldous Huxley, Bertrand Russell, Katherine Mansfield and Richard Aldington. *The Rainbow* (1915), considered by many critics to be his best novel, was prosecuted by the authorities and banned on grounds of obscenity. Further harassment occurred when the Lawrences

were accused of spying for the Germans; they were officially expelled from Cornwall in October 1917. He had completed another novel, Women in Love, but was unable to find a publisher. Two volumes of poems appeared, Look! We Have Come Through! (1917) and the misnamed New Poems (1918), but in 1919 he and Frieda left England for Italy. Women in Love was published privately in 1920 in New York, defeating court action there in 1922; an English edition followed in 1921 with changes dictated by censorship. With The Lost Girl (1920), which won the James Tait Black Memorial Prize, and Aaron's Road (1922), Lawrence at last had the financial security to travel. An incomplete novel written in 1920–1 Mr Noon, carrying forward his life, followed Sons and Lovers and was published in 1924.

Between 1922 and 1926 he and Frieda left Italy to live intermittently in Ceylon, Australia, New Mexico and Mexico, and these provided the settings for several of his subsequent novels and stories. *Kangaroo* (1923) was written during a four-month stay in Australia, where Lawrence met M. L. Skinner with whom he collaborated on *The Boy in the Bush* (1924). *The Plumed Serpent* (1926) was inspired by his stay in Mexico. His last novel *Lady Chatterley's Lover*, was published in Florence in 1928 but had to await favourable court verdicts in 1959 and 1960 before it became freely available in its original form. The novel summed up Lawrence's search of the emotional and his belief that it is superior to the rational. At the same time in an article about this novel he wrote that life is only tolerable when 'the mind and body are in harmony', in an equilibrium. The pessimism of the novel reveals his disbelief in the possibility of their harmony.

In 1925, it was discovered that Lawrence was suffering from tuberculosis and he died in France at the age of 44.

Lawrence's non-fictional prose covers a broad spectrum: Psychoanalysis of the Unconscious (1921), Fantasia of the Unconscious (1922), literary critic Studies in Classic American Literature (1923) and a study of Hardy. His travel books include Twilight in Italy (1916), Sea and Sardinia (1921), Etruscan Places (1932) and Mornings in Mexico (1927). Many of his uncollected stories, essays, reviews, etc. are included in Phoenix: The Posthumous Papers (1936) and Phoenix II (1968).

### Sons and Lovers

This novel by D. H.Lawrfnce, published in 1913, combines realistic depiction of everyday life with physiologic treatment of the essence of people's relations. Largely autobiographical, it is based on his childhood and youth in Eastwood, Nottinghamshire.

Gertrude Coppard becomes a schoolteacher to escape her harsh and overbearing father. She is fascinated by the miner, Walter Morel. whose earthy liveliness is in stark contrast to the Puritan atmosphere of her home. She and Morel are married and live happily for a time; but he is a heavy drinker and resists her efforts to change him. Mrs Morel concentrates all her energies on her children, three sons and a daughter, and seeks some stimulus for her mind at the Co-operative Women's Guild. Her eldest son, William, goes to work and brings in a little more money for the family. Later he moves to London and dies there. Mrs Morel is stunned by William's untimely death, but when Paul, her second son, also falls ill she nurses him back to health and transfers her emotions and aspirations to him. Walter Morel is scorned and excluded by his wife and children. Paul starts work as a junior clerk in Nottingham. He falls in love with Miriam Leivers, an intense, reserved and 'spiritual' girl (a character based on Lawrence's friend Jessie Chambers). Mrs Morel becomes possessive and jealous of Paul's relationship with Miriam. Eventually Paul meets and has an affair with Clara Dawes, a married woman, and is also powerfully drawn to her husband Baxter. Mrs Morel suffers a long and painful illness, which Paul relieves by administering morphia. After her death, at the end of the novel, he determines to set out and make his own life.

The novel reveals Lawrence's views on the core of human nature as guided by body instincts and not by human intellect.

# William Somerset Maugham 1874–1965

The English novelist, playwright, short story writer and literature critic, W.S.Maugham became known as a subtle connoisseur of the

human soul and a brilliant master of the English prose. He stuck to realistic traditions though his ethics and method were influenced by Naturalism, Neo-romanticism and Modernism.

The future writer was born at the British Embassy in Paris, where his father was a solicitor, but orphaned at the age of ten and brought up in Kent by his uncle and aunt. After an unhappy time at King's School, Canterbury, he studied philosophy at Heidelberg and then trained as a doctor at St Thomas's Hospital in Lambeth, qualifying in 1897. The following year he settled as a writer in Paris. After World War I he travelled widely with his secretary and companion, Gerald Haxton, before making his permanent home in South France in 1926. In 1917 he took part in an unsuccessful mission of the British Intelligence in St Petersburg (Russia) aimed at preventing the Bolsheviks from coming to power. Later in his book The Summing Up (1938) he was ironical about his activities in those days.

His first psychological novel, Liza of Lambeth (1897), was an experiment in naturalism based on his observations of the slums and cockney life. Liza is a common woman ruined by the rage of vulgar people who did not acknowledge her right to love. Maugham's novel Mrs Craddock (1900) is a psychological naturalistic life story of a woman suffering from her rude and hard-hearted husband. In Paris he wrote seven more novels, short stories, a travel book about Andalusia and plays.

As a playwright he followed the traditions of Restoration drama and Wilde's comedies. He first achieved success with Lady Frederick (1907), followed by The Unknown 1920 and Sheppey (1933) which had a sharp critical anti-war edge. Other plays of Maugham were rather commercial and after writing eight plays he gave up writing for the theatre.

His best and really successful novel was Of Human Bondage (1915), a semi-autobiographical work. This is a realistic novel about the sufferings of a lame young man in love with a cold and cruel woman. Brought up in the slums, the hero had a joyless childhood but, like the author himself, managed to receive a medical education. The pages showing his visiting the patients-workers in their houses in the poor quarters of London are the most vivid in the novel. The very title (About

human slavery) is taken from the philosophic treatise of Spinosa whose ethics greatly influenced Maugham. Their main idea is that only the human mind can help a person get rid of the power of psychologic affects ruling over him.

Maugham's creative work is typical for the English literary tradition in revealing personal dramas of the characters placed far away from their homeland. The novel *The Moon and Sixpence* (1919), set in Tahiti, is about an artist, Paul Strickland, who bore much resemblance with Gauguine. Other novels were: *The Painted Veil* (1925), *Cakes and Ale* (1930), a light-hearted comedy which contains a fictionalized portrait of Hardy and *Catalina* (1948).

Maugham thought the writer must have a good knowledge of life and take an active part in it, though he detested politics as something transient and as such not deserving the artist's interest. Still he tackled the most important problems of his time, war among them, in his humanistic novel *The Razor's Edge* (1945), short story *Rain* (1920) and others.

His short stories, including some that have been considered among the best in the language, appeared in collections beginning with *Orientations* (1899) and ending with *Creatures of Circumstance* (1947). Particularly notable volumes are *The Trembling of a Leaf* (1921). Ashenden: or, The British Agent (1928) and Six Stories in the First Person Singular (1931). Many were adapted for the stage and screen.

Maugham's travels are the subject of On a Chinese Screen (1922) and Don Fernando (1935). His personal views on life and art can be found in The Summing Up (1938), Strictly Personal (1942), A Writer's Notebook (1949) and Points of View (1958). In his own judgements he was one of the leading 'second-raters'. Critics have praised his narrative skill and his merciless, anti-romantic powers of observation. He owes his popularity to his ability to reveal the true nature of people's conflicts, to produce a merciless realistic picture of his contemporary hypocritical society and to the brilliancy of his language.

# Richard Aldington 1892-1962

Poet, novelist and biographer, the writer of the 'lost generation'. At the beginning of his literary career Aldington was a member of the group which pioneered imagism, he published *Images* 1910–1915 (1915) and *Collected Poems* (1928). He was married to the imagist poet Hilda Doolittle (H. D.) from 1913 to 1937.

During World War 1 Aldington suffered the effects of gas and shellshock. His powerful anti-war novel, Death of a Hero (1929), presents a savage indictment of the social and intellectual climate of the prewar era, which so disgusts the 'hero' that he invites his own death by exposing himself to enemy fire. This is one of the best 'lost generation' novels. The writer called it 'a mourning cry, a feeble attempt to make a monument to the generation which had its own hopes, fought courageously and suffered deeply'. The young generation brought to the war front is represented by George Winterborn. The novel is close to the tragedy in its genre and style. Artistic unity of the novel is achieved through the interconnection of the three main lines: firstly, the scenes from the dramatic war life of the hero, in which the questions of the reasons for the death of the hero and many of his generation, secondly, lyrical digressions of the narrator who informs the reader of the hero's death at the very beginning of the novel, thirdly, motives of ancient Greek tragedies included into the novel. Aldington borrowed much of the classical tragedy technique but created a very modern work of art: here the narrator stands for the Greek choir, the novel has its prologue, three parts and an epilogue, it is rich in dialogues and monologues. Death of a Hero is an intellectual social and political novel, a tragedynovel with satirical edge, a symphony-novel and, as Aldington said himself, 'a jazz-novel'.

Other novels include *The Colonel's Daughter* (1931), satirizing English village life, and *All Men are Enemies* (1933) which shows the effects of the war defeat on civil life: in the time of peace people continue living according to the savage rules and norms of the war-time morale. Anti-war novels by Richard Aldington were a powerful call to stop war and a means of anti-war propaganda.

Aldington also translated Julien Benda's La Trahishion des clercs as The Great Betrayal (1928) and wrote controversial biographies of D. H. Lawrence (Portrait of Genius, But ..., 1950). Life for Life's Sake (1941) is an autobiography. His correspondence with Lawrence Durrell, Literary Lifelines, was published in 1981.

## Agatha (Mary Clarissa) Christie 1890–1976

Dame Agatha Christie was a writer of detective prose, the 'Golden Age of detective fiction' in English literature (1920s–1930s) is connected with her name.

Born in Torquay, Devon, of an American father and English mother, she enjoyed a quiet, middle-class childhood that set the keynote for her adult life and personality. Only the much-publicized episode of her temporary disappearance in 1926 offers any encouragement to those wishing to connect the author and her work. The more than 80 books she produced made her beyond doubt the most famous detective novelist of the century.

Her first novel, The Mysterious Affair at Styles (1920), introduced the Belgian private detective Hercule Poirot, whose fictional career extended through many books to Curtain (1975). The Murder at the Vicarage (1930) introduced the shrewd, gentle Miss Marple, whose fictional career rivalled Poirot's in length and popularity, ending with Sleeping Murder (1976). Other detective heroes (Superintendent Battle, Tommy and Tuppence Beresford) proved less durable. Agatha Christie's classic books – The Murder of Roger Ackroyd (1926), Peril at End House (1932), Lord Edgeware Dies (1933), Murder on the Orient Express (1934), Why Didn't They Ask Evans? (1934), The ABC Murders (1936) and Ten Little Niggers (1939) – epitomize the so-called Golden Age of detective fiction in the 1920s and 1930s. Perfunctory in setting and characterization, they concentrate almost exclusively on tantalizing ingenuity of plot.

Of the several short stories Agatha Christie adapted for the stage *The Mousetrap* (first produced; 1952) and *Witness for the Prosecution* 

(first produced;1953) were prodigiously successful. She also wrote light romantic novels as Mary Westmacott.

# Discussion Questions

- 1. Which artistic trends and literary genres are characteristic of the English literature of the first part of the 20th century?
- 2. Which are the leading ideas in Bernard Shaw's creative work? How are they embodied in his plays and essays?
- 3. Look through your text and think which literary achievements made John Galsworthy the winner of the Nobel Prize for literature.
- 4. Comment on the development of Modernism in English literature. Compare the work of James Joyce and Virginia Woolf.
- 5. Which literary trends can be traced in the works of William S. Maugham? What does he owe his popularity to?

# Additional Readings

Alexander M. A History of English Literature. – London, etc.: Macmillan, 2000.

The Oxford Companion to English Literature / Ed. Margaret Drabble. - Oxford: Oxford University Press, 1985.

Thecyclopaedia Britannica: http://www.eblast.com/bcom/

## Translation Exercises

Supply Ukrainian titles for the novels of W.S. Maugham and the dramas of G.B. Shaw.

#### POST-WAR LITERATURE

## **Outlines**

The middle and late years of the 20th century in the English literature is a period of highly versatile writers of novels, short stories and poems, often belonging to different literary movements and styles: Modernism, Realism etc. Any synopsis of contemporary literary process is doomed to be limited by our to-day knowledge. Below there are only some most prominent writers and their works while the future will put down the necessary changes and add to the history of literature.

# British History

#### Windsor monarchs

- 1936 Edward VIII is uncrowned monarch of the UK (January December)but because of his love for a divorced American woman, Mrs Simpson, abdicates in favour of his brother George VI.
- 1939 Britain declared war on Germany (3rd September) after the German invasion of Poland.
- 1942 British troops break through Italian and German troops in North Africa.
- 1945 Allied troops link up with Russians; Germans surrender; Japanese surrender.
- 1947 India gained political independence and the status of a dominion. Independence of Burma and Ceylon (1948). India was proclaimed a republic within the Commonwealth (1950).
- 1949 On Churchill's suggestion the NATO was created.
- 1952 Elizabeth II (the daughter of George VI) was crowned. The crash of colonial system: in 1956 Sudan, a former Anglo-Egyptian possession, became an independent republic. British armed intervention against Egypt failed (1956). I960 went down in history as 'the year of Africa': 11 colonial states became independent.

- 1979 The Conservative Party won the elections, Margaret Thatcher acted as Prime minister for three periods, succeeded by John Major in 1992.
- 1997 Tony Blair headed the Conservative Cabinet.

The forties being a milestone in British economic, political and cultural development, the literary life of England reflected their numerous important events. In 1945 after the war the Conservatives under Churchill lost the general election. After the Second World War whole districts of Bratain was in ruins and the first majority Labour government had to face unemployment within the country and the beginning of the crash of colonial system in the world.

The fifties is estimated by British scholars as the time of stability and almost full employment. England became influenced by the United States and witnessed a rapid increase in consumerism. Together with the beginning of the television era in 1956 this had a tremendous impact on cultural process and coincided with the abandonment of many traditional values and mores, the growth of more materialistic attitudes and the change of moral principles: in 1957 homosexualism in England was no longer a crime, in 1959 Penguin Books won the right to published D. H. Lawrence's *Lady Chatterley's Lover* which had been prosecuted for obscenity. Both these events signalled the beginning of the permissive hedonistic morale.

The sixties were marked with protests against the Vietnam war merged with outpouring of frivolous and fashionable creativity of the cosmopolitan society, a lack of sexual restraint, and the so-called 'drug culture'. Music of the Beatles became hugely influential with the young. Together with the growth of economic and political class conflicts it brought to students' protests and revolutionary movements in many European countries.

Long traditions of Realism, always strong in English literature, found their further development in the works of John B. Priestley, Charles P. Snow and the Angry Young Men. In the writings of Evelyn Waugh and P.G. Wodehouse they were combined with no less important English satirical tradition.

English post-war poetry is represented Philip Larkin whose poems of the 50s and 60s appear to be a summary of Freudian theory and pessimism. In the era of the "New Morality" (1960 – 1970) he poet meant to banish the old mentality of the world before the WW II, he largely experimented with poetic form, ushered in the sexual revolution and made a broad use of four-letter words.

New trends in the English literature of the second half of the 20th century are connected with the Feminism and Existentialism. Feminism, the reform movement in England and the USA, which aimed at the social, educational and political equality of women with men achieved a new dynamic in the 1960s with the creation of the National Organisation for Women in the USA. Feminist literary criticism, a critical approach which acquired a distinct identity in the late 1960s and 1970s, seeks to re-examine women's literature of the past and present from a feminist point of view, looking closely at such things as female and male stereotypes in literature and the socio-economic situation of women authors. A number of British women writers of the day were very popular, among them Iris Murdoch, Muriel Spark, Susan Hill, Doris Lessing.

Existentialism is a term used to describe some loosely connected philosophical ideas which assert the unique and the particular in human experience and the ability of the individual to be what he or she chooses to be. Existentialists such as the French philosopher Jean-Paul Sartre (1905–1980) believed we cannot escape responsibility for our character and actions by referring to external standards beyond our control. The influential play *Waiting for Godot* (first published in French in 1952) by the Irish playwright Samuel Beckett (1906–89) interprets the human condition, humorously and wittily, as one of delusion and paralysis. A question of Existentialist ideas which lies behind the play leads to a belief in man's solitude and his essential lack of mastery over his own life. The trend had a considerable impact on the English literature of the end of the 20th century, especially on the works of Iris Murdoch.

Other writers try to find their way by combining different trends in their works. George Orwell (1903–1950, real name Eric Blair) thought of himself as being on the political left though he never joined any political party. After an upper-class education at Eton, he worked for the Burma Police (1922-27). During the Depression, to appease his

sense of guilt about his upbringing, he lived for eighteen months in destitution. In 1937 he fought for the Republicans in the Spanish Civil War. From then on he worked as a journalist and novelist. His novels include *Homage to Catalonia* (1938), about his experiences in Spain, and *Animal Farm* (1945), a satirical fable about Stalin's Russia. Orwell's novel 1984 (written in 1948) presents a gloomy imaginary grotesque world under a Stalinist-style dictatorship. Although both *Animal Farm* and 1984 touched the nerve of the wider public in Britain and the USA, it has been suggested that Orwell put his own personal fears and his self-hatred into a vision of the world around him.

Appearing as an answer to the fall of colonial system post-colonial English literature. Special interest since the 70s have included processes of decolonization, especially in Black Africa, anti-apartheid in South Africa, ethnic minorities in the former colonies and present immigrant countries.

At present, most of the well-known British writers and poets avoid big issues and universal generalizations. The post-modernist stage of contemporary art is marked with interest in the individual rather then the general while the realistic art is waiting for its further development.

# J(ohn) B(oynton) Priestley 1894-1984

A novelist, playwright, critic and broadcaster, he was born in Bradford and educated locally and, after infantry service during World War I, at Trinity Hall, Cambridge. He wrote over 60 books and more than 40 plays. His wide-ranging interest in England and the English character, and his appeal to 'the man in the street', made him one of the most popular 'middlebrow' authors of his day.

His early publications include *The Chapman of Rhymes* (1918) and *Brief Diversions* (occasional pieces for *The Cambridge Review, 1922*). *Papers from Lilliput* also appeared in 1922, the year in which he became a journalist in London. During the 1920s Priestley wrote several volumes of criticism, including studies of Meredith (1926) and Peacock (1927), and several novels. His first popular success was *The* 

Good Companions (1929), a high-spirited novel about three people who, at crises in their lives, join a concert party and start wandering about the country. It was written in the best traditions of English humour of which Dickens served a model.

Angel Pavement (1930), a more sombre tale of London office life, consolidated his reputation and revealed the characteristic features of Priestley" critical realism. The author shows an everyday drama of petty office workers in London in a miserable office and comes to the conclusion that happiness is impossible in this world of bourgeois laws.

Priestley made his debut as a playwright in 1931 with a dramatization of *The Good Companions* (with Edward Knoblock). His best-known works for the stage are *Dangerous Corner* (1932), *I Have Been Here Before* (1937) and *Time and the Conways* (1937), known collectively as the 'Time' plays because of the use they made of theories from J. W. Dunne's An *Experiment with Time* (1927).

Priestley became the most popular writer in England after World War II. Postscripts (1940), Britain Speaks (1940) and All England Listened (1968) are selections from his popular wartime broadcasts. His series of radio reports during the war and his belief that the victory over fascism would bring changes for the better in the social life of England made him very popular in the country. Priestley's radical position found its reflection in his novels Daylight on Saturday (1943) and Three Men in New Suits (1945). Their heroes who came back from the front do not want to continue their old life and are expecting progressive social changes. In 1946 as the result of his visit to our country Priestley published his Russian Journey in which he highly estimated the role of the Soviet Union in the victory over fascism and found most generous words to depict the courage of Stalingrad.

His post-war publications include novels Festival at Farbridge, (1951), The Magicians (1954), Saturn over the Water, (1961) which were not marked by deep meaning of high artistic standards, and many volumes of criticism, including The Art of the Dramatist (1957) and Literature and Western Man (1960). Martin Released (1962) and Instead of the Trees (1977) are autobiographical.

Priestley returns to his democratic positions in his novels *Down a Rainbow* (1955) which criticizes American capitalism and militarism

and Sir Michael and Sir George (1964) which is a mock criticism of bureaucracy of contemporary England. In It's an Old Country (1967) the manners and everyday life of England is depicted through the eyes of the main personage Tom Adamson who comes from Australia to find his father. England seems for him a kind of 'gloomy and cold Hell without a cramp of warmth or light or real values of the mind and heart'. The novel contains satirical elements and reveals the characters of some greedy businessmen and swindlers.

Priestley was also a philosopher and his life-long interest in Time stimulated his book *Man and Time* (1964) in which he studies the category of Time. In his novel of 1965 *Lost Empires* he experiments with Time and tries to juxtapose real and symbolic levels in a story about theatres (empires) and the cinema. Depicted in the novel, the Bohemian life of actors and the whole society before World War I and in the 1960s reveals in the words of the main personage Uncle Nick: 'we are all going down to the swamp'. The allegoric novel is filled with realistic history.

### Evelyn (Arthur St John) Waugh 1902-66

A famous novelist, one of the best 20th-century masters of satire, Waugh was deeply interested in the dialectics of human character and is famous not only as a master of grotesque, Smollett-like mock novel, but also as a connoisseur of man's soul and a master of psychologic prose. Both in his satirical and psychologic works he revealed his devotion to Realism. In his political views he was a follower of the Catholic idea and a fighter against war.

The son of the publisher Arthur Waugh, he was born in Hampstead and educated at Lancing and Hertford College, Oxford. After Oxford he became a teacher in various private schools, a frustrating experience, and then worked for *The Daily Express*.

A juvenile piece, The World to Come: A Poem in Three Cantos (1916), was followed by PRB: An Essay on The Pre-Raphaehte Brotherhood 1847-1854 (1926), both of which were privately printed

Decline and Fall, his first great success, based on his teaching experience, was published in 1928. In the same year he published a critical art biography Rossetti: His Life and Works, married Evelyn Gardner (whom he divorced in 1930), and was received into the Roman Catholic Church, a true devotee of which he was ever since. Waugh's reputation as England's leading satirical novelist was established during the 1930s with Vile Bodies (1930), Black Mischief (1932), A Handful of Dust (1934) and Scoop (1938). These and Put Out More Flags (1942) caught the witty, cynical and irresponsible mood of upper-class life during the 1920s and 1930s. He travelled extensively throughout the 1930s and produced several travel books Labels: A Mediterranean Journal (1930) was followed by Remote People (about Africa; 1931), Ninety-Two Days (about South America; 1934), Waugh in Abyssinia (about Mussolini's invasion; 1936) and Robbery under Law: The Mexican Object Lesson, published in 1939. His last travel book was A Tourist in Africa (1960).

In 1937 Waugh married Laura Herbert and settled in the West Country Two chapters of an unfinished novel were published as Work Suspended (1942). He served in the Royal Marines during World War II and was a member of the British Military Mission to Yugoslavia in 1944 which supplied him with deep understanding of the value of peace. Brideshead Revisited (1945) marked a change from his earlier satirical mode. Men at Arms (1952), Officers and Gentlemen (1955) and Unconditional Surrender (1961) make up the trilogy Sword of Honour published together in 1965. The Loved One (1948), sub-titled 'An Anglo-American Tragedy', is a satire based on Waugh's experiences in Hollywood, Helena (1950), a historical novel set in the Rome of the Emperor Constantine, was Waugh's favourite work, but not his readers'. The Ordeal of Gilbert Pinfold (1957), about a middle-aged writer who suffers a nervous breakdown but eventually finds salvation, is frankly autobiographical and held in high esteem by Waugh's admirers. In it Waugh shows a man who contemplates of his life and comes to the conclusion that life is especially difficult for a spoiled pet-child when he comes of age and has to decide for himself. The Life of Ronald Knox (1959) was autobiography, and A Little Learning (1964) comprised a chapter of his autobiography, which he did not live to complete. His *Diaries* and his equally frank and revealing *Letters* were published posthumously (1976) and 1980.

# Decline and Fall

The first novel by Evelyn Waugh, published in 1928, it satirizes the English system of education and many layers of the society: aristocrats, the military, the clergy. The main conflict of the novel lies in the antithesis of a candid inexperienced person — Paul Pennyfeather with an absurd reality of English life shown through grotesque characters and ridiculous situations.

The novel recounts the 'decline and fall' of Paul Pennyfeather, a theology undergraduate at Oxford when the story begins. Debagged by fellow students, Paul is caught running naked through the quadrangle of 'Scone College' and sent down for indecent behaviour. He becomes a schoolmaster at Llanabba Castle, a small boarding school in Wales hopelessly administered by an outrageous staff which includes Mr Prendergast, a former clergyman, and Captain Grimes, a one-legged drunkard who commits bigamy with the headmaster's daughter, Flossie Fagan. Paul is taken up by the sophisticated and wealthy Margot Beste-Chetwynde, mother of Peter, one of Paul's pupils. He is offered and accepts the position of private tutor to Peter, and is initiated into Margot's high-society life in Mayfair and at King's Thursday, a 'modernized' Tudor mansion. She and Paul become engaged, but he finds himself under arrest for having unwittingly involved himself in her activities in the white-slave trade. Tried and convicted, Paul is sentenced to seven years in prison - a natural enough environment, he feels, for anyone brought up in an English public school. There he finds Captain Grimes, a fellow prisoner, and Prendergast, now the prison chaplain. Shortly after his confinement, however, Margot engineers Paul's escape and he is transported to her villa in Corfu. At the end of the novel he returns to resume his studies at Oxford. The novel is a biting social satire written with artistic skill provoking reader's laughter.

# P(elham) G(renville) Wodehouse 1881-1975

Novelist and short-story writer. Sir Pelham Wodehouse is known for his realistic satire and witty pictures of the person and society. He finds ridiculous scrapes for his characters to get into and most funny ways to get out.

Born in Guildford and educated at Dulwich College, he worked as a bank clerk before devoting himself to writing. Beginning in 1902, he published well over 100 books, as well as contributing lyrics to a number of successful musical comedies with Cole Porter, Irving Berlin and George Gershwin (Oh, Kay!, 1926; Damsel in Distress, 1928).

His comic novels and short stories are sustained by romantic, gently farcical plots and a carefully wrought prose style which combines literary allusion, the slang of the day and the occasional audacious simile. Their setting is leisured upper-class society between the two wars, presented as a world of almost pastoral innocence. Jeeves and Bertie Wooster, the omni-competent manservant and his amiably incompetent master, have proved his most enduring creations. Introduced in *The Man with Two Left Feet* (1917), they appear in a long series of novels and collections of short stories: *My Man Jeeves* (1917), *The Inimitable Jeeves* (1923), *Carry On, Jeeves*! (1925), *Very Good, Jeeves* (1930), *Right Ho, Jeeves* (1934), *The Code of the Woosters* (1938) and so on. Wodehouse adapted many of these stories for the stage in collaboration with Ian Hay and Guy Bolton. *Blandings Castle* (1935) began a similar series centred on the eccentric Lord Emsworth, forever preoccupied with his prize pig, the Empress of Blandings.

After 1909 Wodehouse lived largely abroad. Captured and interned by the Germans during World War II, he incautiously made several broadcasts from Berlin. The resulting controversy in Britain was partly responsible for his decision to settle in the USA after the war. He became a US citizen in 1955 and, in long-delayed recognition of his achievement, was knighted only weeks before his death. His later works include the autobiographical *Performing Flea* (1953) and *Over Seventy* (1975).

## Charles Percy Snow 1905-1980

C.P. Snow is both a famous novelist and a well-known scientist (physicist). This defined the main ideas of his creative work and social and politic activities as eliminating the gap between scientists and humanitarians in the age of scientific and technical revolution. He is a persistent follower of realism as opposed to modernism. Snow treats the novel as a complex description of man and a society in social, moral, psychological and intellectual interrelated aspects.

Baron Snow of Leicester was born in Leicester and educated at Alderman Newton's School and Leicester University College, where he studied science. At Cambridge he took a PhD for research in physics, became a Fellow of Christ's College in 1930 and taught science in 1935-45. He served as a scientific adviser during World War II and was a Civil Service Commissioner in 1945-60. He married the novelist Pamela Hansford Johnson in 1950 He became Parliamentary Secretary to the Ministry of Science and Technology in 1964.

His first novel, *Death under Sail (1932)*, was a conventional piece of detective fiction. *The Search* (1934) looked forward to his later work in its concern with power and the ethics of science.

Snow is best known for the dramatic social epic of eleven books Strangers and Brothers, which began in 1940 with a novel of that name (subsequently retitled George Passant) and continued with The Light and the Dark (1947), Time of Hope (1949), The Masters (winner of the James Tail Black Memorial Prize, 1951), The New Men (1954). Homecomings (1936), The Conscience of the Rich (1958), The Affair (1959), Corridors of Power (1963), The Sleep of Reason (1968) and Last Things (1970). The protagonist, Lewis Eliot, achieves fame and fortune after an inauspicious start; the various stages of his career permit Snow to offer a wide, leisurely survey of academic, scientific and political life. The epic is a vast panorama of people's life for fifty years, mainly middle and upper classes, their social and family lives. Among the novels of the epic there are works of different genres: Time of Hope, Homecomings, The Light and the Dark are biographic and psychological novels while Corridors of Power is more a political novel

and The Conscience of the Rich, The New Men have the features of social and historic chronicle, a kind of a family saga.

Snow also published critical studies, including a biography of Trollope (1975), but gained most impact with his Rede Lecture on *The Two Cultures and the Scientific Revolution* (1959). In this he contrasted the culture of 'literary intellectuals' and that of 'scientists', and argued that the two had ceased to communicate. His suggested remedy, involving a radical change in educational attitudes. *Science and Government* (1961, originally the Godkin Lectures at Harvard) examined the scientist's vocation and the factor of power involved in government-sponsored research. *Public Affairs* (1971) warned of the dangers and assessed the benefits of advanced technology, and *A Variety of Men* (1967) was a group of biographical studies.

### J(ohn) R(onald) R(euel) Tolkien 1892–1973

Scholar and writer of fantasy. Born in South Africa, where his father was a bank manager, Tolkien came to England at the age of three. Educated first in Birmingham then at Oxford University, he went on to have a distinguished academic career at Leeds University and from 1925 at Oxford, where he was Merton Professor of English (1945-59).

His expertise in Anglo-Saxon literature, particularly epic and folklore, and his fluency in medieval languages formed a natural background to his imaginative writing. *The Hobbit* (1937), developed from the stories he told his children at bedtime, is about an amiable type of gnome called Bilbo Baggins, unwillingly required to destroy a menacing dragon who preys on the idealized, rural community in which the story is set. On his journeys he meets both friends and foes drawn from folklore, epic poetry and the author's own richly-stocked imagination. Best-known among these characters are the Ores, a dangerous breed of goblins, and Gandalfthe benign wizard who helps Bilbo through his worst trials. The same characters and a similar quest to destroy evil - this time reluctantly undertaken by the hobbit Frodo – appear in The *Lord of the Rings* (3

vols., 1954–5), a much longer and more ambitious work which seeks to create a history and mythology for an unspecified period of the past which Tolkien calls 'Middle Earth'. Opposed at every turn by supernatural obstacles and almost let down at the last moment by his own essentially human vulnerability to temptation, Frodo finally accomplishes his mission only to find that things also need to be put right back at home.

Tolkien's underlying pessimism about the destruction of rural England struck a chord with new generations of readers concerned about conservation and the threat of nuclear extinction, helping his novel to achieve cult status. A posthumous sequel, the *Silmarillion* (1977), did not enjoy the same popularity.

### Iris (Jean) Murdoch b. 1919

Dame Murdoch is a well-known novelist and professional philosopher, the main problem of her creative work being the problem of a human personality.

Born in Dublin of Anglo-Irish parents, she was educated at Badminton and at Somerville College, Oxford. She lectured in philosophy at Oxford and then at the Royal College of Art in London. Her philosophical works include Sartre Romantic Rationalist (1953) The Sovereignty of Good (1970) and The Fire and the Sun: Why Plato Banned the Artists (1977).

In the early part of her career she remained faithful to traditional fictional shapes. The novel is treated by Murdoch as both a picture and a commentary to the human being. Her first novel, *Under the Net* (1954), was the dramatization of philosophic ideas, mainly existential. The author used a first-person male narrator and displayed her gift for humour. The genre of the novel presents a mixture of picaresque and psychological novel, of the comedy of manners and lyrical narration peculiar for Murdoch. It was followed by *The Flight from the Enchanter* (1955), *The Sandcastle* (1957) and *The Bell* (1958), widely considered her most successful novel, about a declining religious community.

Her prolific output has continued with A Severed Head (1961), An Unofficial Row (1962), The Unicorn (1963), The Italian Gill (1964) written in the genre of the romance, The Red and the Green (1965), the first historic novel of the writer dealing with the national liberation movement in Ireland. In it she displayed the characters of courageous fighters for the national independence of Ireland. Her other novels of this period are The Time of the Angels (1966), The Nice and the Good (1968), Bluno's Dream (1969).

In the 1970s a number of Murdoch's novels focused on the role of chance and the problem of necessity in people's lives. Here belong A Fairly Honourable Defeat (1970), An Accidental Man (1971), The Black Prince (1972), The Sacred and Profane Love Machine (1974), A Word Child (1975), Henry and Cato (1977), The Sea, the Sea (Booker Prize, 1978). In The Black Prince, one of her best novels and a contrived intellectual thriller, the love of an aged writer Pirson and a young daughter of his friends the Baffins is shown as a fatal passion, a mysterious affect, a 'black Eros'. The general humanistic content of the novel is seen through the ideas of creative work.

Murdoch's writings present a mixture and constant shifts from Realism to Modernism and Existentialism. Such are her novels *The Philosopher's Pupil* (1983), *The Book and the Brotherhood* (1987) and *Message to the Planet* (1989). With their blend of realism and symbolism, they reflect her interest in psychological patterns and myths in human relationships. Their narrative skill and talent for irony has also helped attract a wide readership.

Her plays include an adaptation of Severed Head (with J.B.Priestley 1963), Servants and the Snow (1970), The Three Arrows (1972) and Art and Eros (1980).

### Graham Greene 1904-1991

Realistic novelist and playwright. In his fiction Greene focused on vital social and political problems, the genre of his novels has much in common with the drama.

Greene's style and world outlook as a writer were formed in the 1930s. His first novels, influenced by the tradition of Joseph Conrad, revealed his interest to solitary individuals whose life was full of danger and suffering; to tragic contradiction between the reality and a dream; to moral problems of human life connected with the burning political issues. Greene thinks a novel must be dynamic and thrilling, its nature is close to the drama. He himself grouped his works according to their genre distinctions into 'entertaining' and 'serious' novels. The first prevailed in his creative work of the 1930s: The Man Within (1929), A Gun for Sale (1936), The Confidential Agent (1939) are characterized by a detective plot and other features of a thriller. Other novels of the period It's a Battlefield (1934), England Made Me (1935) tend to solve serious social problems though their plots are common for the detective genre. Though famous for his entertaining plots, Greene never made it his only aim and the classical detective form is preserved in but one of his novels The Third Man (1949).

His many novels, remarkable for their storytelling, and often involving problems of conscience, used the technique of the detective genre to solve social and psychological problems. They include *Travels with my Aunt* (1970), *The Human Factor* (1978), *Ways of Escape* (1981), *Monsignor Quixote* (1982) and *The Tenth Man* (1985).

Religious topics are equally significant for Greene. As a Catholic he uses Christian ideas of Vice and Redemption, Good and Evil in his novels about Catholics *The Power and the Glory* (1940), *The Heart of the Matter* (1948), *The End of the Affair* (1951), but his realistic method preserves his characters ordinary people devoid of religious fanaticism.

The genre of novel-tragedy worked out by Graham Greene is best presented in *The Heart of the Matter* where the dialogue occupies the most part of the text and serves a brilliant means of depicting the live exchange of ideas and the clash of psychologies between the characters.

Greene's works of the 1950s reveal his shift from entertaining to serious novels based on the sharp political conflicts of the day. The ruin of the colonial system and new democratic tendencies in social life form the subject of his many works focused on anti-colonial movements in Africa, Asia, Latin America. Greene's anti-colonial novels reveal his

sympathies with the independence movements in colonies; his heroes-Englishmen are active participants in this struggle, their opponents are mostly Americans: spies, diplomats, the military. The psychological problems arising from this struggle become the subject of the author's reflection in his best works of this type: *The Quiet American* (1955), *A* Burnt-Out Case (1961), The Comedians (1966), Our Man in Havana (1958), The Honorary Consul (1973).

The autobiography of Graham Greene A Sort of Life (1971) helps to understand the creative work of this master of Realism and trace the origins of his viewpoints and style.

## Angry Young Men 1950s-1960s

A number of writers of the late 1950s, characterized by what Kenneth Allsop defined in *The Angry Decade* (1958) as 'irreverence, stridency, impatience with tradition, vigour, vulgarity, sulky resentment against the cultivated'. These feelings were founded in the sense of betrayal and futility which succeeded the exalted aspirations generated by post-war reforms. Colin Wilson's study of alienation, *The Outsider* (1956), was judged by many as important manifesto for the movement. The trend included John Osborne, John Wain, Kingsley Amis, John Braine and Allan Sillitoe.

The classic dramatic embodiment is in John Osborne's Look Back in Anger (1956), whose anti-hero Jimmy Porter has come to represent the definite 'angry young man'. The very name for the trend was borrowed from this Osborne's play. John Osborne (born 1929) was a landmark in the history of the English theatre. His other plays include The Entartainer (1954), Luther (1961) and Inadmissable Evidence (1964). Never generally thought of as a great play Look Back in Anger nevertheless manages to convey the sense of restlessness and dissatisfaction of the time with intensity and vigour, in the idiom of the actual speech of the young. The action of the play takes place in a one-roomed flat in the Midlands. It centres on the marital conflicts of Jimmy and Alison Porter partly provoked by the fact that to Jimmy, Alison and

her upper-class family personify the 'establishment'. After the first production of the play in 1956 the theatre in Britain opened up to a whole range of influences and became livelier than at any time for more than 250 years.

Although critics in the West tend to unite all the writers of this trend in a definite group different views are cultivated in our critique. We think the writers mentioned under the general name of angry young men do not form a group but rather present individuals with their own stylistic and ethic principles united solely by their mutual anticipation of their contemporary political, economic, cultural reality.

The angry young men's literature is rooted in the total crash of labour socialism, of their promises of post-war well-being for England. The literature reflected the outlooks of the whole generation of middle class youth infuriated with their society built on the atomic threat, on the clergy who bless it. They feel bitterly disillusioned about their prospects of well-being and turn into lonely rebels ready to negate all moral principles of the society, everything they were taught by their teachers. Their protest is sincere but individualistic, unable to better anything.

The most well-known novels are John Wain's Hurry on Down (1953), Kingsley Amis's Lucky Jim (1954), John Braine's Room at the Top (1957) and Allan Sillitoe's Saturday Night and Sunday Morning (1958).

The prototypical action occurs in a provincial, lower-middle- or working-class setting, around a solitary, rootless male protagonist whose persistent conflicts with and contempt for authority are rendered with a sardonic humour frequently verging on luxuriant scorn. Posterity's critical judgements have tended to see the anger of such works as no more than dissent, less the product of a coherent or constructive social critique than the virtuoso indulgence of sensibility.

The creative work of the angry young men in not homogeneous either in their ideas or in the literary merits of their books. But they have influenced the development of the English literature on the whole.

## Kingsley Amis b. 1922

Sir Kingsley Amis is a contemporary English novelist and poet. Born in Clapham, he was educated in Oxford and became a lecturer in English at Swansea, then at Cambridge. During the 1940s and 1950s he was associated with the writers of the Angry Young Men generation and published a number of poems. Kingsley Amis is married and has two sons and a daughter.

His first novel Lucky Jim (1954) made him famous. This hilarious set-up of academic life helped to set the style of post-war fiction. It displayed Amis's talent for comic and mildly satiric writing. His success was strengthened by the novels which followed: That Uncertain Feeling (1955), I Like It Here (1958), Take a Girl Like You (1960). His other topics are detective stories: a James Bond thriller in imitation of Ian Fleming The James Bond Dossier (1965). More sober novels were The Anti-Death League (1966), an atheistic protest cast in the form of a spy story; The Green Man (1969), about the supernatural; and The Alteration (1976), set in a parallel contemporary world in which there has been no Reformation and the Papacy still wields supreme power.

Later novels *The Old Devils* (Booker Prize, 1986), *The Folks That Live on the Hill* (1990) and *The Russian Girl* (1992) have shown comic features of his works increasingly surplanted by gloomy satire.

Amis's non-fiction covers a variety of topics, including science fiction and wine. He also wrote a critical study (1975) and a biography of Kipling (1986). His *Memories* (1991) attracted much admiring disapproval. He was knighted in 1990.

### John Wain 1925–1994

Novelist, poet and critic, representative of the literature of the Angry Young Men.

Born in Stoke-on-Trent, he was educated in Newcastle and at St John's College, Oxford, where he was subsequently a fellow in 1946–9. He lectured in English at Reading University in 1949–55 and was professor of poetry at Oxford in 1973-8. His own poetry, dry, cerebral and witty, is collected in *Poems* 1949–79 (1981).

His most famous novel is still his first, Hurry On Down (1953), classed with Amis's Lucky Jim and John Braine's Room at the Top as a leading example of the fiction produced by the Angry Young Men. It narrates the picaresque career of the university graduate Charles Lumley, whose refusal to serve the capitalist society with its corrupt moral principles causes his flight down the social scale and leads him to work as a window-cleaner and thence into other increasingly unpropitious occupations. At the end he cannot help putting up with his class ideology and starts working at a radioprogram of dubious quality. He is well paid at last though he understands he will never be able to get out of this gilded cage.

Wain's later novels include: The Contenders (1958); Strike the Father Dead (1962) which focuses on the problem of race discrimination; Young Visitors (1965) written after his visit of the Soviet Union and showing a caricature of Soviet students; The Smaller Sky (1968) narrating the tragedy and death of a young scientist carrying on some secret research in his laboratory but unable to cope with the life in his society; A Winter in the Hills (1971), a rampageous comedy about a linguist's researches in North Wales; Young Shoulders (1982), a sensitive study of juvenile bereavement; and two novels drawing on his knowledge of Oxford, Where the River Meets (1988) and Comedies (1990). Nuncle (1960) and Death of the Hind Legs (1966) are volumes of short stories. He also wrote a biography of Samuel Johnson (1974), several volumes of literary criticism many radio plays.

# William Golding 1911-1993

A novelist and famous allegory writer, essayist, actor. In 1993 he won the Nobel Prize for literature.

Golding was born in Cornwal and was educated at Oxford University where he studies Literature and Physics. After graduating he briefly worked at a theatre as an actor but with the beginning of World War II he joined the Royal Navy. His war experience influenced his whole life and changed his view of human nature to utter pessimism, questioning the roots of civilization as such.

His most popular novel, Lord of the Flies (1954), reflects the author's continuing concern with moral problems and his subsequent experiments with fictional allegoric form. The novel is set on a desert island where a marooned group of boys from an English cathedral choir gradually falls away from civilization and regresses into barbarism, dirt and murder. Alone on the island after a plane crash, the boys mould a transformed society ruled by the evil. They make a beast their god symbolized by a pig's shead surrounded by a swam of flies. The harmony of boy's musical background is ruined on the island and becomes as disharmonious as the world of grown-ups at war. For Golding it is not just British boys who reveal their innate depravity, but the whole human race.

The range of other novels that followed, *The Inheritors* (1955), *Pincher Martin* (1956), *Free Fall* (1959), *The Spire* (1964), *Darkness Visible* (1979) with their sudden shifts of viewpoints emerged as a succession to the Modernist mythopoetics of the 20<sup>th</sup> century. Golding experimented with metaphorical structure of his novels exploring on the concepts of original sin, fallen humanity, obseccions and the lost earthly paradise.

William Golding is also known for his essays published in two volumes: *The Hot Gates* (1965) and *A Moving Target* (1982).

In the 80-es Golding publishes a succession of sea-storeis and landstories all concerned with extremity and isolation: a trilogy Rites of Passage (1980) with a sequel Close Quarters (1987), Fire Down Below (1989) and The Paper Men (1984). The trilogy is a sea-novel set on a decayed man-of-war going to Australia in the 19th century. Male protagonists of Golding's central characters, Both seamen and passengers, suffer despair as they comprehend the things that are "too monstrous under the sun". The first book of a trilogy, Rites of Passage, won a Booker Prize in 1980.

## Salman Rushdie b. 1947

Novelist and short story writer, representative of the Post-colonial literature.

Salman Rushdie was born in Bombey, India, into a well-educated Muslim family. His father was a Cambrighe graduate and his grandfather a famous Indian poet writing in Urdu. His novel Midnight's Children (1981) discusses India's transition from Raj to Republic and deals with the rising generation of Indians born for Independence. The novel appears an effective, sensitive and observant comment on India for non-Indian readers winning a Booker Prize for its author.

Rushdie is also the author of a travel book on Africa *The Jaguar Smile* (1987) and a collection of stories for children *Haroon and the Sea Stories* (1990).

The Satanis Verses (1988), full of political and religious implications, came to attention of Muslim leaders and put the life of Rushdie in danger. The novel was proclaimed blasphemous and the writer's head was estimated \$1 million so Rushdie had to hide himself for a long time.

Post-colonial Indian motives are strong in Rushdie's recent short stories East West (1995) and The Moor's Last Sigh (1995). The Ground Beneath Her Feet (1999) unveils the world of rock musicians and show business.

# Discussion Questions

- 1. Summ up the situation in the English letters in the second half of the 20th century.
- 2. What makes J. B. Priestley a true representative of Crtical Realism?
- 3. Which principles of Iris Murdoch are observable in her philosophic writings and her novels?
- 4. How is the English satirical tradition realised in the mid-twentieth-century fiction? Speak on the creative work of Evelyn Waugh and P.G. Wodehouse.

5. Which features of the Angry Young Men' writings can you point out as typical of the English culture of their time?

# Additional Readings

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The Oxford Companion to English Literature / Ed. Margaret Drabble. – Oxford: Oxford University Press, 1985.

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A comprehensive site for the new English literatures: http://www/uni-duesseldorf.de/WWW/ul/angabt.html#aus The IPL Online Literary Criticism Collection:

# Translation Exercises

http://www.ipl.org/ref/litcrit/

Do ex. 12 in the Translation Section.

#### **SUPPLEMENT**

# Further Reading

## Chapter 1.

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## Chapter 2.

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Fielding. - London: OUP, 1957.

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# Chapter 7.

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## Chapter 8.

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## Chapter 9.

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#### S TRANSLATION SECTION

#### **POETRY**

# 1. Compare the abstracts below and find the translator's devises:

## W. Shakespeare. Sonnet 130. Переклад Василя Романа

My mistress' eyes are nothing like the sun:

Coral is far more red than her lips' red;

If snow be white, why then her breasts are dun;

If hairs be wires, black wires grow on her head.

I have seen roses damasked, red and white

But no such roses see I in her cheeks;

And in some perfumes is there more delight

Than in the breath that from my mistress reeks.

I love to hear her speak, yet well I know

That music hath a far more pleasing sound;

I grant I never saw a goddess go;

My mistress when she walks treads on the ground.

And yet, by heaven, I think my love as rare

Моєї коханої очі на сонце не схожі:

Коралі червоніші більш за пурпурні вуста;

I груди смагляві до снігу рівнятись не можуть; I пасма волосся дротяні,

неначе копиця густа.

Я бачив троянди гаптовані, білі й червоні,

На щоках у милої жодних не квітне троянд;

А подих чарівний тримає мене у полоні,

Ще більш чим парфумів солодко-терпкий аромат.

Готовий я слухати голос чаклунки щоднини,

Хоч знаю, що музики звуки деколи миліш;

Я згодний: ніколи не бачив я поступ богині;

Тому, що кохана ступає як всі по землі.

О небо, повір, що в словах тут нема вихваляння,

As any she belied with false compare.

Як й те, що прекрасна вона без цього порівняння.

# W. Shakespeare. Sonnet 90. Переклад Дмитра Паламарчука

Then hate me when thou wilt; if ever, now;

Now while the world is bent my deeds to cross,

Join with the spite of fortume, make me bow,

And do not drop in for an after-loss.

Ah, do not, when my heart hath scap'd this sorrow,
Come in the rearward of a

conquer'd woe; Give not a windy night a rainy morrow,

To linger out a purpos'd overthrow.

If thou wilt leave me, do not leave me last.

When other petty griefs have done their spite,

But in the onset come; so shall I taste

At first the very worst of frtune's might;

And other strains of woe, which now seem woe, Compar'd with loss of thee will not seem so. Ну й кинь мене – найгірше учини,
Я все-таки не знатиму

розстання, Бо вік сягне мій лиш далечини,

В якій зупинеться твоє кохання.

Тож не боюсь найбільшого із лих,

Коли в найменшому – моя могила.

Від примх твоїх, твоїх учинків злих

Мене ласкава доля захистила.

Несталістю мене ти не зведеш,

Бо я живу лиш до твоєї зради.

Любов і смерть – мені одне і те ж,

Як тут і там є джерело відради.

Та радощів без смутку не знайти,

Чи ж певен я, що вірна зараз ти?

Відомий афоризм, сформульований Жуковським: перекладач у прозі – раб, перекладач у поезії – суперник. Дмитро Паламарчук – не просто перекладач, а свого роду імпровізатор, що потребує бездоганного знання мови і володіння віршем. Порівняйте цільовий текст і текст-джерело, знайдіть і поясніть, на чому базуються перекладацькі імпровізації та гра, зокрема як автор обігрує слово «Вілль», яке вживається в кількох значеннях: ім'я (скорочено від Вільям) і «воля», «бажання», «хіть», «примха»:

# W. Shakespeare. Sonnet 135. Переклад Дмитра Паламарчука

Whoever hath her wish, thu hast thy Will,

And Will to boot, and Will in over-plus;

More than enough am I that vex thee still,

To thy sweet will making addition thus.

Wilt thou, whose will is large and spacious,

Not once vouchsafe to hide my will in thine?

Shall will in others seem right gracious,

And in my will no fair accep-

The sea, all water, yet receives rain still,

And in abundance addeth to his store:

So thou, being rich in Will, add to thy Will

One will of mine, to make thy large will more.

Авжеж, воліти волі всі ми вільні. --

То ж Вілля мати серцеві не гріх,

Нехай же вічно буде тільки Вілль в нім

Додачею до всіх волінь твоїх.

Чи ти, чиїх волінь безмежна сила.

Не вволиш волі – хай волає Вілль?

Чи, може, іншим серця ти вділила

I вільно Вілля витиснуть відтіль?

Безмежне море до свого привілля

Прийма й дощі в солоне лоно хвиль.

Тож будь і ти прихильніша до Вілля

I власну волю увелич на «Вілль».

Let no unkind, no fair
beseechers kill;
Think all but one, and me in
that one Will!

Не відмовляй мені і серцем смілим Вінчай усі свої воління Віллем!

2. Compare the following translations of Hamlet's soliloquy by various poets:

#### М.Л. Лозинский

Быть иль не быть – таков вопрос, Что благородней духом – покоряться Пращам и стрелам яростной судьбы Иль, ополчась на море смут, стразить их

- 5 Противоборством? Умереть, уснуть И только, и сказать, что сном кончаешь Тоску и тысячу природных мук. Наследье плоти, – как такой развязки Не ждать? Умереть, уснуть. – Уснуть
- 10 И видеть сны, быть может? Вот в чем трудность: Какие сны приснятся в смертном сне, Когда мы сбросим этот бренный шум,— Вот что сбивает нас, вот где причина Того, что бедствия так долговечны;
- 15 Кто снес бы плети и глумленья века, Гнет сильного, насмешку гордеца, Боль презренной любви, судей медливость, Заносчивость властей и оскорбленья, Чинимые безропотной заслуге,
- 20 Когда б он сам мог дать себе расчет Простым кинжалом? Кто бы плелся с ношей, Чтоб охать и потеть под нудной жизнью, Когда бы страх чего-то после смерти Земным скитальцам, волю не смущал,
- 25 Внушая нам теперь невзгоды наши И не спешить к другим, от нас сокрытым? Так трусами нас делает раздумье, И так решимости природной цвет Хиреет под налетом мысли бледным,

30 И начинанья, вознесшиеся мощно, Сворачивая в сторону свой ход, Теряют имя действия.

## В.Я. Задорнова

Быть или не быть: вот в чем вопрос. Что благороднее — смиряться духом Перед ударами безжалостной судьбы Иль, встав с оружьем против моря бед,

- 5 Борьбой покончить с ними. Умереть Уснуть и только; и окончить сном Старданья сердца, тысячи мучений, Присущих телу. Это ли не цель Желанная! Умереть... Уснуть?
- 10 И даже видеть сны... Вот в чем загвоздка; Какие сны приснятся в смертном сне, Раз тленную стряхнем мы оболочку? Вот где причина. Вот что удлиняет Несчастьям нашим жизнь на столько лет.
- 15 Кто б стал терпеть судьбы несправедливость, Бессилье прав, тиранов притесненье, Насилие властей, попранную любовь, Презренных душ презрение к заслугам, Когда покоем подарить нас может
- 20 Один удар? Кто нес бы бремя жизни, Кто гнулся бы под тяжестью трудов, Когда бы страх чего-то после смерти — Безвестный край, откуда нет возврата,— Не приводил в смятенье нашу волю,
- Не заставлял скорей терпеть земные беды,
   Чем убегать от них к бедам безвестным.
   Так трусами нас делает рассудок.
   И так природный свет решенья меркнет,
   Чуть ляжет на него тень бледной мысли.
- 30 И замыслы великого значенья, Сворачивая в сторону свой ход, Не переходят в дело.

3. In the poetic sermon by John Donne below find the words taken by Earnest Hemingway as an epigraph for his novel. Translate them into Ukrainian and compare with the Russian translation:

# John Donne FOR WHOM THE BELL TOLLS

PERCHANCE he for whom this bell tolls may be so ill, as that he knows not it tolls for him; and perchance I may think myself so much better than I am, as that they who are about me, and see my state, may have caused it to toll for me, and I know not that.

The church is Catholic, universal, so are all her actions; all that she does belongs to all. When she baptizes a child, that action concerns me; for that child is thereby connected to that body which is my head too, and ingrafted into that body whereof I am a member. And when she buries a man, that action concerns me: all mankind is of one author, and is one volume; when one man dies, one chapter is not torn out of the book, but translated into a better language; and every chapter must be so translated; God employs several translators; some pieces are translated by age, some by sickness, some by war, some by justice; but God's hand is in every translation, and his hand shall bind up all our scattered leaves again for that library where every book shall lie open to one another. As therefore the bell that rings to a sermon calls not upon the preacher only, but upon the congregation to come, so this bell calls us all; but how much more me, who am brought so near the door by this sickness. There was a contention as far as a suit (in which both piety and dignity, religion and estimation, were mingled), which of the religious orders should ring to prayers first in the morning; and it was determined, that they should ring first that rose earliest. If we understand aright the dignity of this bell that tolls for our evening prayer, we would be glad to make it ours by rising early, in that application, that it might be ours as well as his, whose indeed it is. The bell doth toll for him that thinks it doth; and though it intermit again, yet from that minute that this occasion wrought upon him, he is united to God. Who casts not up his eye to the sun when it rises? but who takes off his eye from a comet when that breaks out? Who bends not his ear to any bell which upon any occasion rings? but who can remove it from that bell which is passing a piece of himself out of this world? No man is an island, entire of itself; every man is a piece of the continent, a part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of thy friend's or of thine own were: any man's death diminishes me, because I am involved in mankind, and therefore never send to know for whom the bell tolls; it tolls for thee. Neither can we call this a begging of misery, or a borrowing of misery, as though we were not miserable enough of ourselves, but must fetch in more from the next house, in taking upon us the misery of our neighbours. Truly it were an excusable covetousness if we did, for affliction is a treasure, and scarce any man hath enough of it. No man hath affliction enough that is not matured and ripened by it, and made fit for God by that affliction. If a man carry treasure in bullion, or in a wedge of gold, and have none coined into current money, his treasure will not defray him as he travels. Tribulation is treasure in the nature of it, but it is not current money in the use of it, except we get nearer and nearer our home, heaven, by it. Another man may be sick too, and sick to death, and this affliction may lie in his bowels, as gold in a mine, and be of no use to him; but this bell, that tells me of his affliction, digs out and applies that gold to me: if by this consideration of another's danger I take mine own into contemplation, and so secure myself, by making my recourse to my God, who is our only security.

# E. Hemingway FOR WHOM THE BELL TOLLS

Нет человека, который был бы как Остров, сам по себе: каждый человек есть часть Материка, часть Суши; и если Волной снесет в море береговой Утес, меньше станет Европа, и также, если смоет край Мыса или разрушит Замок твой или Друга твоего; смерть каждого Человека умаляет и меня, ибо я един со всем Человечеством, а потому не спрашивай никогда, по ком звонит Колокол: он звонит по Тебе.

/Джон Донн/

# 4. Compare the abstracts below and find the translator's devises:

# Robert Burns "Red, red rose" Переклад Василя Романа. "Червона, червона ружа"

O my Luve's like a red, red rose,

That's newly sprung in June: O my Luve's like the melodie, That's sweetly play'd in tune.

As fair art thou, my bonie lass, So deep in luve am I; And I will luve thee still, my dear, Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
And I will luve thee still, my dear,
While the sands o' life shall run.

And fare-thee-weel, my only
Luve!
And fare-thee-weel, a while!
And I will come again, my
Luve,
Tho' "twere ten thousand mile!

Кохана — червона ружа моя, Квітується навесні: Немов з щебетаннями солов'я Лунають її пісні.

Як в казку твою, прекрасна моя, Затягує глибина; І доти тебе кохатиму я, Як вип'ю моря до дна.

Аж поки сухі не будуть моря
І сонцем всю твердь спече;
І доки тебе кохатиму я –
Пісками життя стече.

Прощай і прости, єдина моя, Прости і прощай, та знай! Дійду до тебе, кохана моя, Пройшовши весь світ за край!

5. Compare the abstracts below and find the translator's devises:

# Ballads, by Robert Louis Stevenson "Heather ale a galloway legend" Перевод С. Я. Маршака. "Вересковый мед. Баллада"

FROM the bonny bells of heather They brewed a drink long-syne, Was sweeter far than honey, Was stronger far than wine. They brewed it and they drank it, And lay in a blessed swound For days and days together In their dwellings underground.

There rose a king in Scotland,
A fell man to his foes,
He smote the Picts in battle,
He hunted them like roes.
Over miles of the red mountain
He hunted as they fled,
And strewed the dwarfish bodies
Of the dying and the dead.

Summer came in the country,
Red was the heather bell;
But the manner of the brewing
Was none alive to tell.
In graves that were like children's
On many a mountain head,
The Brewsters of the Heather
Lay numbered with the dead.

Из вереска напиток Забыт давным-давно, А был он слаще меда, Пьянее, чем вино. В котлах его варили И пили всей семьей Малютки-медовары В пещерах под землей.

Пришел король шотландский, Безжалостный к врагам, Погнал он бедных пиктов К скалистым берегам. На вересковом поле, На поле боевом Лежал живой на мертвом И мертвый – на живом.

Лето в стране настало, Вереск опять цветет, Но некому готовить Вересковый мед. В своих могилах тесных, В горах родной земли Малютки-медовары Приют себе нашли.

The king in the red moorland
Rode on a summer's day;
And the bees hummed, and the
curlews
Cried beside the way.
The king rode, and was angry,
Black was his brow and pale,
To rule in a land of heather
And lack the Heather Ale.

It fortuned that his vassals,
Riding free on the heath,
Came on a stone that was fallen
And vermin hid beneath.
Rudely plucked from their hiding,
Never a word they spoke:
A son and his aged father –
Last of the dwarfish folk.

The king sat high on his charger, He looked on the little men; And the dwarfish and swarthy couple
Looked at the king again.

Down by the shore he had them; And there on the giddy brink – «I will give you life, ye vermin, For the secret of the drink.»

There stood the son and father
And they looked high and low;
The heather was red around
them,
The sea rumbled below.
And up and spoke the father,

Король по склону едет Над морем на коне, А рядом реют чайки С дорогой наравне. Король глядит угрюмо: "Опять в краю моем Цветет медвяный вереск, А меда мы не пьем!"

Но вот его вассалы
Приметили двоих
Последних медоваров,
Оставшихся в живых.
Вышли они из-под камня,
Щурясь на белый свет, —
Старый горбатый карлик
И мальчик пятнадцати лет.

К берегу моря крутому Их привели на допрос, Но ни один из пленных Слова не произнес.

Сидел король шотландский Не шевелясь в седле, А маленькие люди Стояли на земле.

Гневно король промолвил:

— Пытка обоих ждет,
Если не скажете, черти,
Как вы готовили мед!
Сын и отец молчали,
Стоя у края скалы.

Shrill was his voice to hear: «I have a word in private, A word for the royal ear.

«Life is dear to the aged,
And honour a little thing;
I would gladly sell the secret,»
Quoth the Pict to the King.
His voice was small as a
sparrow's,
And shrill and wonderful clear:
«I would gladly sell my secret,
Only my son I fear.

«For life is a little matter,
And death is nought to the young;
And I dare not sell my honour
Under the eye of my son.
Take HIM, O king, and bind him,
And cast him far in the deep;
And it's I will tell the secret
That I have sworn to keep.»

They took the son and bound him, Neck and heels in a thong,
And a lad took him and swung him,
And flung him far and strong,
And the sea swallowed his body,
Like that of a child of ten;
And there on the cliff stood the
father,
Last of the dwarfish men.

«True was the word I told you: Only my son I feared; For I doubt the sapling courage Вереск звенел над ними, В море катились валы.

- Слушай, шотландский король,
Поговорить с тобою
С глазу на глаз позволь!
Старость боится смерти.
Жизнь я изменой куплю,
Выдам заветную тайну! —
Карлик сказал королю.

И вдруг голосок раздался:

Голос его воробьиный Ровно и четко звучал:

— Тайну давно бы я выдал, Если бы сын не мешал! Мальчику жизни не жалко, Гибель ему нипочем, Мне продавать свою совесть Совестно будет при нем.

Пускай его крепко свяжут И бросят в пучину вод. А я научу шотландцев Готовить старинный мед! Сильный шотландский воин Мальчика крепко связал И бросил в открытое море С прибрежных отвесных скал.

Волны над ним сомкнулись. Замер последний крик... И эхом ему ответил That goes without the beard. But now in vain is the torture, Fire shall never avail: Here dies in my bosom The secret of Heather Ale.» С обрыва отец-старик.

Правду сказал я, шотландцы,
 От сына я ждал беды.
 Не верил я в стойкость юных,
 Не бреющих бороды.

А мне костер не страшен. Пускай со мной умрет Моя святая тайна – Мой вересковый мед!

Note to "Heather ale". Among the curiosities of human nature, this legend claims a high place. It is needless to remind the reader that the Picts were never exterminated, and form to this day a large proportion of the folk of Scotland: occupying the eastern and the central parts, from the Firth of Forth, or perhaps the Lammermoors, upon the south, to the Ord of Caithness on the north. That the blundering guess of a dull chronicler should have inspired men with imaginary loathing for their own ancestors is already strange: that it should have begotten this wild legend seems incredible. Is it possible the chronicler's error was merely nominal? that what he told, and what the people proved themselves so ready to receive, about the Picts, was true or partly true of some anterior and perhaps Lappish savages, small of stature, black of hue, dwelling underground - possibly also the distillers of some forgotten spirit?

#### **PROSE**

6. Suggest Ukrainian equivalents to the following personal and geographic names from BEOWULF as they appear in its screen version (Hollywood production of 2005-2007):

Beowulf, son of Scyld; the land of Scyldings; Heorogar, Hrothgar, Halga, Beowulf's children; Heorot, Beowulf's castle; Grengel, the monster; The clan of Geats, the warriors: Hrethel, Unferth, Eofor, Wulf, Ohtere, Wiglaf.

Translate lines 2890-2891 from the poem:

"Yea, Death is better for liegemnen all than a life of shame!"

7. Make a Ukrainian translation of the text by J. Swift below. Pay attention to the translation of proper names.

### A LETTER FROM CAPTAIN GULLIVER TO HIS COUSIN SYMPSON. WRITTEN IN THE YEAR 1727

I hope you will be ready to own publicly, whenever you shall be called to it, that by your great and frequent urgency you prevailed on me to publish a very loose and uncorrect account of my travels, with directions to hire some young gentleman of either university to put them in order, and correct the style, as my cousin Dampier did, by my advice, in his book called «A Voyage round the world.»

But I do not remember I gave you power to consent that any thing should be omitted, and much less that any thing should be inserted; therefore, as to the latter, I do here renounce every thing of that kind; particularly a paragraph about her majesty Queen Anne, of most pious and glorious memory; although I did reverence and esteem her more than any of human species. But you, or your interpolator, ought to have considered, that it was not my inclination, so was it not decent to praise any animal of our composition before my master HOUYHNHNM: And besides, the fact was altogether false; for to my knowledge, being in England during some part of her majesty's reign, she did govern by a chief minister; nay even by two successively, the first whereof was the lord of Godolphin, and the second the lord of Oxford; so that you have made me say the thing that was

not. Likewise in the account of the academy of projectors, and several passages of my discourse to my master HOUYHNHNM, you have either omitted some material circumstances, or minced or changed them in such a manner, that I do hardly know my own work. When I formerly hinted to you something of this in a letter, you were pleased to answer that you were afraid of giving offence; that people in power were very watchful over the press, and apt not only to interpret, but to punish every thing which looked like an INNUENDO (as I think you call it). But, pray how could that which I spoke so many years ago, and at about five thousand leagues distance, in another reign, be applied to any of the YAHOOS, who now are said to govern the herd; especially at a time when I little thought, or feared, the unhappiness of living under them? Have not I the most reason to complain, when I see these very YAHOOS carried by HOUYHNHNMS in a vehicle, as if they were brutes, and those the rational creatures? And indeed to avoid so monstrous and detestable a sight was one principal motive of my retirement hither. Thus much I thought proper to tell you in relation to yourself, and to the trust I reposed in you.

I do, in the next place, complain of my own great want of judgment, in being prevailed upon by the entreaties and false reasoning of you and some others, very much against my own opinion, to suffer my travels to be published. Pray bring to your mind how often I desired you to consider, when you insisted on the motive of public good, that the YAHOOS were a species of animals utterly incapable of amendment by precept or example: and so it has proved; for, instead of seeing a full stop put to all abuses and corruptions, at least in this little island, as I had reason to expect; behold, after above six months warning, I cannot learn that my book has produced one single effect according to my intentions. I desired you would let me know, by a letter, when party and faction were extinguished; judges learned and upright; pleaders honest and modest, with some tincture of common sense, and Smithfield blazing with pyramids of law books; the young nobility's education entirely changed; the physicians banished; the female YAHOOS abounding in virtue, honour, truth, and good sense; courts and levees of great ministers thoroughly weeded and swept; wit, merit, and learning rewarded; all disgracers of the press in prose

and verse condemned to eat nothing but their own cotton, and quench their thirst with their own ink. These, and a thousand other reformations, I firmly counted upon by your encouragement; as indeed they were plainly deducible from the precepts delivered in my book. And it must be owned, that seven months were a sufficient time to correct every vice and folly to which YAHOOS are subject, if their natures had been capable of the least disposition to virtue or wisdom. Yet, so far have you been from answering my expectation in any of your letters; that on the contrary you are loading our carrier every week with libels, and keys, and reflections, and memoirs, and second parts; wherein I see myself accused of reflecting upon great state folk; of degrading human nature (for so they have still the confidence to style it), and of abusing the female sex. I find likewise that the writers of those bundles are not agreed among themselves; for some of them will not allow me to be the author of my own travels; and others make me author of books to which I am wholly a stranger.

I find likewise that your printer has been so careless as to confound the times, and mistake the dates, of my several voyages and returns; neither assigning the true year, nor the true month, nor day of the month: and I hear the original manuscript is all destroyed since the publication of my book; neither have I any copy left: however, I have sent you some corrections, which you may insert, if ever there should be a second edition: and yet I cannot stand to them; but shall leave that matter to my judicious and candid readers to adjust it as they please.

I hear some of our sea YAHOOS find fault with my sea-language, as not proper in many parts, nor now in use. I cannot help it. In my first voyages, while I was young, I was instructed by the oldest mariners, and learned to speak as they did. But I have since found that the sea YAHOOS are apt, like the land ones, to become new-fangled in their words, which the latter change every year; insomuch, as I remember upon each return to my own country their old dialect was so altered, that I could hardly understand the new. And I observe, when any YAHOO comes from London out of curiosity to visit me at my house, we neither of us are able to deliver our conceptions in a manner intelligible to the other.

If the censure of the YAHOOS could any way affect me, I should have great reason to complain, that some of them are so bold as to think my book of travels a mere fiction out of mine own brain, and have gone so far as to drop hints, that the HOUYHNHNMS and YAHOOS have no more existence than the inhabitants of Utopia.

Indeed I must confess, that as to the people of LILLIPUT, BROBDINGRAG (for so the word should have been spelt, and not erroneously BROBDINGNAG), and LAPUTA, I have never yet heard of any YAHOO so presumptuous as to dispute their being, or the facts I have related concerning them; because the truth immediately strikes every reader with conviction. And is there less probability in my account of the HOUYHNHNMS or YAHOOS, when it is manifest as to the latter, there are so many thousands even in this country, who only differ from their brother brutes in HOUYHNHNMLAND, because they use a sort of jabber, and do not go naked? I wrote for their amendment, and not their approbation. The united praise of the whole race would be of less consequence to me, than the neighing of those two degenerate HOUYHNHNMS I keep in my stable; because from these, degenerate as they are, I still improve in some virtues without any mixture of vice.

Do these miserable animals presume to think, that I am so degenerated as to defend my veracity? YAHOO as I am, it is well known through all HOUYHNHNMLAND, that, by the instructions and example of my illustrious master, I was able in the compass of two years (although I confess with the utmost difficulty) to remove that infernal habit of lying, shuffling, deceiving, and equivocating, so deeply rooted in the very souls of all my species; especially the Europeans. I have other complaints to make upon this vexatious occasion; but I forbear troubling myself or you any further. I must freely confess, that since my last return, some corruptions of my. YAHOO nature have revived in me by conversing with a few of your species, and particularly those of my own family, by an unavoidable necessity; else I should never have attempted so absurd a project as that of reforming the YAHOO race in this kingdom: But I have now done with all such visionary schemes for ever. APRIL 2, 1727.

8. Compare the double English  $\rightarrow$  Ukrainian  $\rightarrow$  English computer translated piece from the novel and the original and find differences. Comment on discrepancies.

(original) Daniel Defoe Robinson Crusoe CHAPTER V – BUILDS A HOUSE – THE JOURNAL

SEPTEMBER 30, 1659.—I, poor miserable Robinson Crusoe, being shipwrecked during a dreadful storm in the offing, came on shore on this dismal, unfortunate island, which I called "The Island of Despair"; all the rest of the ship's company being drowned, and myself almost dead.

All the rest of the day I spent in afflicting myself at the dismal circumstances I was brought to – viz. I had neither food, house, clothes, weapon, nor place to fly to; and in despair of any relief, saw nothing but death before me – either that I should be devoured by wild beasts, murdered by savages, or starved to death for want of food. At the approach of night I slept in a tree, for fear of wild creatures; but slept soundly, though it rained all night.

English → Ukrainian →
English computer translation
CHAPTER V – BUILDS
HOUSE IS MAGAZINE

on SEPTEMBER, 30, 1659. is I, poor pitiful Robynson of Crusoe, being wrecked during a terrible gale in a coast, arrived ashore thereon dismal, unsuccessful island which I caused <unknown>Despairs; all the other part ship"s company drowned, and directly almost to death.

All rest of day I outlaid in smashing itself in the cheerless circumstances, I was brought—that. I had not food, house, clothes, weapon, not place, to fly; and in despair of any relief, saw nothing but death before me is any that I need to be devoured by wild beasts killed savages, or starve to death for want foods. In approach of night I slept in a tree, for fear of wild creatures; but sleep loudly, however there was a rain through the night.

All this time I worked very hard, the rains hindering me many days, nay, sometimes weeks together; but I thought I should never be perfectly secure till this wall was finished; and it is scarce credible what inexpressible labour everything was done with, especially the bringing piles out of the woods and driving them into the ground; for I made them much bigger than I needed to have done.

When this wall was finished, and the outside double fenced, with a turf wall raised up close to it, I perceived myself that if any people were to come on shore there, they would not perceive anything like a habitation; and it was very well I did so, as may be observed hereafter, upon a very remarkable occasion.

During this time I made my rounds in the woods for game every day when the rain permitted me, and made frequent discoveries in these walks of something or other to my advantage; particularly, I found a kind of wild pigeons, which build, not as wood-pigeons in a tree, but rather as house-pigeons, in the holes of the rocks; and taking some young ones, I endeav-

All the time I worked very hard, rains impedimental to me a lot of days, even, sometimes weeks together; but I thought that I must never be fine safe till this wall was complete; and this scarcely credible, what inexpressible labour it was done with everything, especially bringing heaps out of woods and, driving them to earth; for I did them, far greater, than I needed to do.

When this wall was complete, and the external twin worn out by <unknown>, with the wall of turf, lifted higher than closing to it, I noticed itself, that, if any people must arrive ashore there, they will not be able to notice anything like habitation; and it this was good I did so, as, possibly, to be observed in future, on a very remarkable case.

During this time I did the circles in woods for the game every day, when a rain settled me, and did the frequent openings in these walks anything or other to my advantage; especially, I found a kind of culvers which are built, not as wood-pigeons in a tree, but rather as house-pigeons, in the holes of rocks; and, taking some young those, I endeavoured to the breed

oured to breed them up tame, and did so; but when they grew older they flew away, which perhaps was at first for want of feeding them, for I had nothing to give them; however, I frequently found their nests, and got their young ones, which were very good meat. And now, in the managing my household affairs. I found myself wanting in many things, which I thought at first it was impossible for me to make; as, indeed, with some of them it was: for instance, I could never make a cask to be hooped. I had a small runlet or two, as I observed before; but I could never arrive at the capacity of making one by them, though I spent many weeks about it; I could neither put in the heads, or join the staves so true to one another as to make them hold water; so I gave that also over. In the next place, I was at a great loss for candles; so that as soon as ever it was dark, which was generally by seven o"clock, I was obliged to go to bed.

them hand, and did so; but, when they grew old, they had flown far, which possibly was in the beginning for want the serves them, for I had nothing, to give them; however, I often found their nests, and got them young those which were very good meat. And now. in regulating business domestic my, I found it itself wanting in many things which I thought in the beginning it was impossible for me for doing; how, indeed, with some of them, which this was: for example, I would never do a barrel which is bent. I a little brook or two had, because I looked after before; but I would never arrive in < unknown > creations of one by them, however much I outlaid much < unknown> this; I would also place in heads, or to join to the staves so truth to each other, as, to force them to hold water; so I passed it also. In a next place, I was in the severe loss for candles; so that, as soon as this it was dark. which was in general seven by a hour, I was under an obligation to lie down to sleep.

9. Find and correct mistakes in the following computer translated piece from Ch. Dickens.

### David Copperfield by Charles Dickens. Chapter 11

### I BEGIN LIFE ON MY OWN ACCOUNT, AND DON'T LIKE IT

I know enough of the world now, to have almost lost the capacity of being much surprised by anything; but it is matter of some surprise to me, even now, that I can have been so easily thrown away at such an age. A child of excellent abilities, and with strong powers of observation, quick, eager, delicate, and soon hurt bodily or mentally, it seems wonderful to me that nobody should have made any sign in my behalf. But none was made; and I became, at ten years old, a little labouring hind in the service of Murdstone and Grinby.

### Я НАЧИНАЮ ЖИЗНЬ НА МОЕМ СОБСТВЕННОМ СЧЕТЕ, И НЕ НРАВЛЮСЬ ЭТО

Я знаю достаточное количество мира сейчас, чтобы иметь почти потерял вместимость много удивлен чем-либо; но это - дело некоторой неожиданности ко мне, даже сейчас, это я могу быть так легко крученым далеко в таком возрасте. Ребенок превосходных способностей, и с сильными полномочиями наблюдения, быстрее, стремящийся, деликатный, и скоро сделанный больно лично или мысленно, кажется удивительным ко мне что никто не должен сделать никакого знака в моем интересе. Но никто не был сделан; и я стал, в десяти годах век, немного трудящегося батрака в обслуживании Murdstone и Grinby.

Murdstone and Grinby's warehouse was at the waterside. It was down in Blackfriars. Modern improvements have altered the place; but it was last house the at bottom of a narrow street. curving down hill to the river, with some stairs at the end, where people took boat. It was a crazy old house with a wharf of its own, abutting on the water when the tide was in, and on the mud when the tide was out, and literally overrun with rats. Its panelled rooms, discoloured with the dirt and smoke of a hundred years, I dare say; its decaying floors and staircase; the squeaking and scuffling of the old grey rats down in the cellars; and the dirt and rottenness of the place; are things, not of many years ago, in my mind, but of the present instant. They are all before me, just as they were in the evil hour when I went among them for the first time, with my trembling hand in Mr. Quinion's.

Murdstone and Grinby's trade was among a good many kinds of people, but an important branch of it was the supply of wines and spirits to certain

Murdstone и склад Grinby's находился в берегу. Это снизилось в Blackfriars. Современные усовершенствования изменили место; но это был последний дом внизу узкой улицы, изгибая вниз холм к реке, с некоторыми ступеньками в конечном итоге, где люди лодку. Это был взяли сумасшедший старый дом с собственным причалом, примыкая на воде, когда поток находился в, и на грязи, когда поток был, и буквально выход за пределы с крысами. Его облицованные панелями комнаты, бесцветные с грязью и дымом сотни лет, я вызов сказать; его приходящие в упадок этажи и лестница; писк и дерется старых серых крыс вниз в погребах; и грязь и гнилость места; есть вещи, не много лет тому назад, в моем уме, но настоящего мгновения. Они - все перед мной, точно так же, как они находились в злом часу, когда я шел среди них впервые, с моей дрожащей рукой в г-н Quinion's.

Murdstone и торговля Grinby's был среди добра много видов людей, но важная ветвь этого была поставкой вин и алкоголя к определенным

packet ships. I forget now where they chiefly went, but I think there were some among them that made voyages both to the East and West Indies. I know that a great many empty bottles were one of the consequences of this traffic, and that certain men and boys were employed to examine them against the light, and reject those that were flawed, and to rinse and wash them. When the empty bottles ran short, there were labels to be pasted on full ones, or corks to be fitted to them, or seals to be put upon the corks, or finished bottles to be packed in casks. All this work was my work, and of the boys employed upon it I was one.

судам пачки. Я забываю сейчас, где они главным образом шли, но я думаю, что были некоторые среди них, которые совершили путешествия как к Востоку, так и Вест-Индия. Я знаю, что большой много пустых бутылок было одним из последствий этого движения, и, что определенные мужчины и мальчики использовались, чтобы рассматривать их против света, и отвергнуть те, которые портились, и, чтобы ополоснуть и вымыть их. Когда пустые бутылки бежали внезапно, были ярлыки, которые приклеены полный те, или пробки, которые пригодны к ним, или печати, которые помещены на пробках, или закончили бутылках, которые упакованы в бочках. Вся эта работа была моей работой, и мальчиков, используемых на этом, я был одним.

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# Oscar Wilde. The Picture of Dorian Gray. Переклад Ростислава Доценка

The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddle-bags on which he was lying, smoking, as was his custom, innumerable cigarettes, Lord Henry Wotton could just catch the gleam of the honey-sweet and honeycoloured blossoms of a laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flame-like as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind oa momentary Japanese effect, and making him think of those pallid jade-faced painters of Tokio who, through the medium of an art that is necessary immobile, seek to convey the sense of swiftness and motion. The sulРобітню художника сповнювали густі пахощі троянд, а коли в садку знімався літній легіт, він доносив крізь відчинені двері то п'янкий запах бузкового цвіту, то погідніший аромат рожевих квіток шипшини.

З перського дивана, де лежав лорд Генрі Воттон, курячи своїм звичаєм одну по одній незліченні цигарки, можна було побачити лише блиск золотаво-ніжного, як мед, цвіту верболозу, чиє тремтливе віття, здавалося, насилу витримувало тягар полум'яної краси. Зрідка на довгих шовкових шторах величезного вікна миготіли химерні тіні птахів, утворюючи на мить щось подібне до японського малюнка, і тоді лорд Генрі думав про блідолицих художників із Токіо, які засобами мистецтва, з природи своєї статичного, намагалися передати відчуття швидкості й руху. Ще більш угнічувало тишу сердите гудіння бджіл, що пробиралися високою невикошеною травою чи монотонно й настійливо кружляли len murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine, seemed to make the stillness more oppressive. The dim roar of London was like the bourdon note of a distant organ.

In the center of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, an in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement, and gave rise to so many strange conjectures.

As the painter looked at the gracious and comely form he had so skillfully mirrored in his art, a smile of pleasure passed across his face, and seemed about to linger there. But he suddenly started up, and closing his eyes, placed his finger upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake.

"It is your best work, Basil, the best thing you have ever done," said Lord Henry, lanбіля покритих золотистим пилком вусиків розлогої жимолості. Невиразний клекіт Лондона долинав, наче басова нота далекого органа.

Посеред кімнати стояв на мольберті зроблений у повен зріст портрет надзвичайно вродливого юнака, а перед портретом дещо віддалік сидів сам художник, Безіл Голворд, раптове зникнення якого кілька років тому так схвилювало все лондонське товариство і викликало чимало найрозмаїтіших здогадок.

Художник дивився на прегарну юнакову постать, що її він так майстерно виобразив на полотні, і обличчя йому опромінював задоволений усміх. Раптом він схопився і, заплющивши очі, притис пальці до повік, наче силкуючись утримати в пам'яті якийсь чудовий сон і боячись пробудитись.

– Це твоя найкраща робота, Безіле, найкраща з усіх, що ти створив, – мляво сказав лорд Генрі. – Ти конче повинен надіслати її наступного року на виставку в "Гровнер". Тільки не до академії – зали академії занадто великі й вуль-

guidly. "You must certainly send it next year to the Grosbenor. The Academy is too large and too vulgar. Whenever I have gone there, there have been either so many people that I have not been able to see the pictures, which was dreadful, or so many pictures that I have not been able to see the people, which is worse. The Grosvenor is really the only place."

"I don't think I shall send it anywhere, "he answered, tossing his head backing that odd way that used to make his friends laugh at him at Oxford. "No: I won't send it anywhere."

Lord Henry elevated his eyebrows, and looked at him in amazement through the thin blue wreaths of smoke that curled up in such fanciful whirls from his heavy opiumtainted cigarette.

"Not send it anywhere? My dear fellow, why? Have you any reason? What odd chaps you painters are! You do anything in the world to gain a reputation. As soon as you have one, you seem want to throw it away. It is silly of you, for there is only one thing in the world worse than being talked about,

гарні. Там вічно або так багато людей, що за ними не видно картин, або так багато картин, що за ними не видно людей. Одне жахливе, а друге ще гірше. Ні, Ґровнер – це єдине відповідне місце.

— Я взагалі не збираюсь її виставляти, — відгукнувся Безіл, кумедно закидаючи голову — характерний рух, з якого кпили його приятелі ще в Оксфорді. — Ні, я не виставлятиму її ніде.

Лорд Генрі здивовано звів брови і поглянув на нього крізь примхливі кільця голубого диму від заправленої опієм цигарки.

- Ніде не виставлятимеш? Мій любий, чому? Ти маєш якісь підстави? Що за дивацький народ ці художники! Із шкіри пнуться, аби набути популярності, а як тільки вона приходить, - здається, прагнуть позбутись її. Це ж так нерозумно! Бо коли прикро, що про тебе забагато говорять, то ще прикріше, коли про тебе зовсім не говорять. А цей портрет підніс би твоє ім'я, Безіле, далеко над усіма молодими художниками в Англії і примусив би старих запалитись ревнощами, коли вони ще and that is not being talked about. A portrait like this would set you far above all the young men in England, and make the old men quite jealous, if old men are ever capable of any emotion."

"I know you will laugh at me," he replied, 'but I really can't exhibit it. I have put too much of myself into it."

Lord Henry stretched himself out on the divan and laughed.

"Yes, I knew you would; but it is quite true, all the same."

"Too much of yourself in it! Upon my word, Basil, I didn't know you were so vain; and I really can't see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and roseleaves. Why, my deat Basil, he is a Narcissus, and you - well. of course you have an intellectual expression, and all that. But beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself a mode of exaggeration, and destroys the harmony of any face. The moment one sits down to think, one becomes all nose, or all forehead, or someздатні на емоції.

Я знаю, ти будеш сміятися з мене, але я справді не можу виставити цього портрета, – повторив художник. – Занадто багато самого себе я вклав у нього.

Лорд Генрі засміявся, випростуючись на дивані.

- Ну от, я ж знав, що ти сміятимешся. Але це таки щира правда.
- Занадто багато самого себе! Слово честі, Безіле, я не думав, що в тобі стільки марнославства. Ти, з твоїм суворим обличчям і чорним як вугіль волоссям, - і цей юний Адоніс. наче зроблений із слонової кості й трояндових пелюсток! Не бачу найменшої схожості між вами!.. Адже він Нарцис, мій любий, а ти... Ну, звичайно, в тебе одухотворене лице і таке інше... Але Краса, справжня Краса, кінчається там, де починається одухотвореність. Інтелект - уже сам собою щось диспропорційне. Він нівечить гармонію обличчя. Ту ж мить, як хтось береться думати, у нього або видовжується ніс, або розширюється чоло, або щось інше псує лице. Візьми першого-ліпшого з цих визначних учених мужів і подивись, до

thing horrid. Look at the successful men in any of the lerned profession. How perfectly hideous they are! Except, of course, in the Church. But then in the Church they don't think. A bishop keeps on saying at the age of eighty what he was told to say when he was a boy of eighteen, and as a natural consequence he always looks absolutely delightful. You mysterious young friend, whose name you have never told me, but whose picture really fascinates me, never thinks. I feel quite sure of that. He is some brainless, beautiful creature, who should be always here in winter when we have no flowers to look at. and always here in summer when we want something to chill out intelligence. Don't flatter yourself, Basil: you are not in the least like him."

"You don't understand me, Harry," answered the artist. "Of course I am not like him. I know that perfectly well. Indeed, I should be sorry to look like him. You shrug your shoulders? I am telling you the truth. There is a fatality about all physical and intellectual distinction, the sort of fatality that

чого вони всі відразливі! Ясна річ, за винятком церковників. Але в церкві їм не доводиться голів сущити. Вісімдесятирічний єпископ у проповіді повторює те, що йому казали, коли він був вісімнадцятирічним хлопцем, - тож, природно, його вигляд усе так само по-молодечому принадний. Судячи з портрета, твій таємничий юний друг, імені якого ти не хочеш назвати, має чарівну вроду, отже, він ніколи не думає. Я таки цілком певен того. Він прекрасне бездумне створіння, яке мусить бути з нами завжди: і взимку, коли ми не маємо квіток, щоб милуватись ними, і влітку, коли ми потребуємо чогось, що остудило б мозок. Не лести собі, Безіле: ти ані крихти не схожий на нього.

- Ти не розумієш мене, Гаррі, - відказав митець. - Звичайно, я не схожий на нього. Я знаю це дуже добре. Як на правду, то я б навіть жалкував, якби став на нього схожим. Ти знизуєш плечима? Я щиро кажу. Всіма, хто має непересічний розум чи красу, правує в житті лихий фатум, - той самий, що спрямовував непевну ходу монархів протягом усієї історії. Краще не ви-

seems to dog through history the faltering steps of kings. The ugly and the stupid have the best of it in this world. They can sit at their ease and gape at the play. If they know nothing of victory, they are at least spared the knowledge of defeat. They live as we all should live, undisturbed, indifferent, and without disquiet. They neither bring ruin upon others, nor receive it from alien hands. Your rank and wealth. Harry: my brains, such as they are my art, whatever it may be worth; Dorian Gray's good looks - we shall all suffer for what the gods have given us, suffer terribly."

"Dorian Gray? Is that his name?' asked Lord Henry, walking across the studio towards Basil Hallward.

"Yes, that is his name, I didn't indend to tell it to you."

"But why not?"

"Oh, I can't explain. When I like people immensely I never tell their names to anyone. It is like surrendering a part of them. I have grown to love secrecy. It seems to be the one thing that can make modern life mysterious or marvelous to us. The commonest thing is deділятись над своїм середовищем. Бо на цім світі виграють лише потвори й нездари. Вони можуть невимушено сидіти і позіхати на виставі життя. Нехай їм нічого не відомо про радість перемоги, але ж зате вони обходяться й без гіркоти поразки. Вони живуть так, як ми всі мали б жити: байдужно, без турбот, без хвилювань. Вони не завдають руїни іншим і не зазнають її самі від чужих рук. Твоя знатність і багатство, Гаррі; мій розум і хист, хоч які вони є; врода Доріана Грея – за все це, чим боги нас наділили, ми відпокутуємо, тяжко відпокутуємо...

- Доріан Грей? Це його ім'я? - спитав лорд Генрі, підходячи через кімнату до Голворда.
- Так. Я не збирався називати його тобі.
  - Але чому?
- Просто сам не знаю... Якщо хтось мені дуже подобається, я ніколи й нікому не називаю його імені. Бо це немовби значить поступитись часткою дорогої тобі людини. Я справді закохався у таємничість. Здається, лише завдяки їй сучасне життя і може бути чудесне чи заманливе для нас.

lightful if one onluy hides it. When I leave town now I never tell my people where I am going. If I did, I would lose allmy pleasure. It is a silly habit, I dare say, but somehow it seems to bring a great deal of romance into one's life. I suppose you think me awfully foolish about it?

"Not at all," answered Lord Henry," not at al, my dear Basil. You seem to forget that I am married, and the one charm of marriage is that it makes a life of deception absolutely necessary for both parties. I never know where my wife is, and my wife never knows what I am doing. When we meet we do meet occasionally, when we dine out together, or go down to the Duke's -we tell each other the most absurd stories with the most serious faces. My wife is very good at it- much better, much better, in fact, than I am. She never gets confused over her dates, and I always do. But when she does find me out, she makes no row at all. I sometimes wish she would; but she merely laughs at me."

"I hate the way you talk about your married life, Harry,"

Звичайнісінька річ стає чарівною, якщо ми криємося з нею. Виїжджаючи з Лондона, я ніколи не кажу своїм, куди їду. Бо якби я сказав — пропала б уся насолода. Напевно, це чудна звичка, але все-таки вона вносить чимало романтичного в життя. Ти, мабуть, тої гадки, що все це страшенні дурниці?

Анітрохи, — відповів лорд Генрі, – анітрохи, любий Безіле. Ти, здається, забуваєш, що я одружений; а єдине, чим шлюб зачаровує, - це приховування правди, без чого не обходяться ані чоловік, ані жінка. Я ніколи не знаю, де моя дружина, і вона ніколи не знає, шо я роблю. Випадково здибавшись, - а це буває, коли ми потрапляємо разом десь на обід чи гостюємо у герцога, ми з найсерйознішими мінами торочимо одне одному найбезглуздіші історії. Моїй жінці це вдається куди краще, ніж мені, - вона ніколи при цьому не бентежиться так, як я. І заскочивши десь мене, - вона зовсім не зчинює сварки. Часом мені навіть хочеться вивести її з рівноваги, а вона тільки сміється, та й годі.

– І як ти можеш таке казати про своє подружнє життя?! said Basil Hallward, strolling towards the door that led into the garden. "I believe that you are really a very good husband, but that you are thoroughly ashamed of you own virtues. You are an extraordinary fellow. You never say a moral thing, and you never do a wrong thing. Your cynicism is simply a pose."

"Being natural is simply a pose, and the most irritating pose I know," cried Lord Henry, laughing.

- зауважив Безіл Голворд,
  підходячи до дверей у садок.
  Я впевнений, що насправді ти
- дуже порядний сім'янин і просто соромишся власних чеснот. Дивна з тебе людина, Гаррі! Ти ніколи не кажеш нічого морального і ніколи не робиш нічого неморального. Твій цинізм— це тільки поза.
- Як на мене, поза, та ще й найдратливіша — це коли поводишся природньо! – скрикнув, сміючись, лорд Генрі <sup>1</sup>.

<sup>1</sup> Вайльд, Оскар. Портрет Доріана Грея: Роман: Для ст. шк. віку / Пер. з англ. та прим. Р. Доценка. — К.: Школа, 2003.

## 11. Compare the abstracts below and find the translator's devices:

# Артур Конан Дойл. Спілка Рудих Переклад Миколи Дмитренка

I had called upon my friend, Mr. Sherlock Holmes, one day in the autumn of last year and found him in deep conversation with a very stout, florid-faced, elderly gentleman with fiery red hair. With an apology for my intrusion, I was about to withdraw when Holmes pulled me abruptly into the room and closed the door behind me. «You could not possibly have come at a better time, my dear Watson,» he said cordially.

Якось восени минулого року я завітав до свого друга Шерлока Холмса й побачив у нього літнього джентльмена, огрядного, червонощокого і з вогненно-рудою чуприною. Вони захопилися якоюсь розмовою. Вибачившись за свої непрохані відвідини, я хотів був уже піти геть, аж раптом Холмс мало не силоміць втяг мене до кімнати й замкнув двері.

- Дорогий Вотсоне, це

«I was afraid that you were engaged.»

«So I am. Very much so.»

«Then I can wait in the next room.»

«Not at all. This gentleman, Mr. Wilson, has been my partner and helper in many of my most successful cases, and I have no doubt that he will be of the utmost use to me in yours also.»

The stout gentleman half rose from his chair and gave a bob of greeting, with a quick little questioning glance from his small fat-encircled eyes.

«Try the settee,» said Holmes, relapsing into his armchair and putting his fingertips together, as was his custom when in judicial moods. «I know, my dear Watson, that you share my love of all that is bizarre and outside the conventions and humdrum routine of everyday life. You have shown your relish for it by the enthusiasm which has prompted you to chronicle, and, if you will excuse my saying so, somewhat to embellish so many of my own little adventures.»

«Your cases have indeed been of the greatest interest to дуже до речі, що ви прийшли, сердечно мовив він.

- Я боявся, що ви зайняті.
- Ваша правда. Дуже зайнятий.
- Тоді я почекаю в сусідній кімнаті.
- Ні, ні... Цей джентльмен, містере Вілсоне, мій партнер та помічник у багатьох моїх найбільш вдалих розслідуваннях; я не сумніваюсь, що він буде надзвичайно корисний і у вашій справі.

Огрядний джентльмен трохи підвівся зі свого стільця і, вітаючись, кивнув мені головою; його заплилі жиром очиці швидко й запитально глянули на мене.

- Сідайте сюди, на канапу, запросив Холмс і, опустившись у крісло, склав руки одна до одної кінчиками пальців, як завжди, коли поринав у роздуми.— Я знаю, дорогий Вотсоне, ви поділяєте мою любов до всього химерного, до всього, що порушує звичайність і буденність нашого життя. Доказом цього є той ентузіазм, з яким ви записуєте і, пробачте, якоюсь мірою прикрашуєте мої незначні пригоди.
- Я завжди вважав, що ваші пригоди дуже цікаві самі

me», I observed.

«You will remember that I remarked the other day, just before we went into the very simple problem presented by Miss Mary Sutherland, that for strange effects and extraordinary combinations we must go to life itself, which is always far more daring than any effort of the imagination».

«A proposition which I took the liberty of doubting».

«You did. Doctor, but none the less you must come round to my view, for otherwise I shall keep on piling fact upon fact on you until your reason breaks them down under acknowledges me to be right. Now, Mr. Jabez Wilson here has been good enough to call upon me this morning, and to begin a narrative which promises to be one of the most singular which I have listened to for some time. You have heard me remark that the strangest and most unique things are very often connected not with the larger but with the smaller crimes, and occasionally, indeed, where there is room for doubt whether any positive crime has been committed.

собою, - заперечив я.

- -Ви повинні пам'ятати, що за день до того, як ми зацікавились невеличкою проблемою, подарованою нам міс Мері Сазерленд, я казав вам, що в пошуках якнайдивніших і якнайнезвичайніших випадків ми повинні звертатись до життя, воно перевершує найбагатшу фантазію.
- Я ще тоді дозволив собі поставити під сумнів справедливість ваших слів.
- Так, докторе, проте вам однаково доведеться погодитись зі мною, інакше я сипатиму на вас докорами доти, локи ваша впевненість похитнеться і ви скажете, що правда на моєму боці. От хоч би розповідь містера Вілсона, який був настільки ласкавий. що завітав до мене сьогодні. Здається, я такого ніколи не чув. Якщо пригадуєте, я не раз говорив: найдивніші й найнеповторніші речі бувають пов'язані не з великими, а з малими злочинами, часом такими, коли навіть важко з певністю сказати, чи перед вами справді злочин.

3 того, що почув, я ще не можу твердити, чи  $\varepsilon$  в цьому випадку правопорушення, але

impossible for me to say whether the present case is an instance of crime or not, but the course of events is certainly among the most singular that I have ever listened to. Perhaps, Mr. Wilson, you would have the great kindness to recommence your narrative. I ask you not merely because my friend Dr. Watson has not heard the opening part but also because the peculiar nature of the story makes me anxious to have every possible detail from your lips. As a rule, when I have heard some slight indication of the course of events. I am able to guide myself by the thousands of other similar cases. which occur to my memory. In the present instance I am forced to admit that the facts are, to the best of my belief, unique». The portly client puffed out

As far as I have heard it is

The portly client puffed out his chest with an appearance of some little pride and pulled a dirty and wrinkled newspaper from the inside pocket of his greatcoat. As he glanced down the advertisement column, with his head thrust forward and the paper flattened out upon his knee, I took a good look at the

перебіг подій, безперечно, найбільш незвичайний з усіх мені знаних. Будь ласка. містере Вілсоне, не відмовповторити розповідь. Я прошу вас про це не лише тому, що мій друг доктор Вотсон не чув початку, але й тому, що через її своєрідність мені страшенно хочеться довідатись про всі подробиці з ваших уст. Майже завжди буває так, що коли я вловлю бодай найменший натяк, з якого можна здогадатись про дальший розвиток подій, у моїй пам'яті оживають тисячі полібних випалків. Але зараз я змушений визнати: викладені факти - єдині в своєму роді.

Рудий клієнт гордовито випнув груди й видобув з кишені брудну пожмакану газету. Поки він, розклавши газету на колінах і витягши шию, перечитував колонку оголошень, я добре роздивився цього чоловіка й спробував, як це робив мій друг, за одягом і зовнішнім виглядом визначити, що він за один.

Однак розглядини дали мені не дуже багато. Все свідчило про те, що наш відвідувач — звичайнісінький

man and endeavored, after the fashion of my companion, to read the indications which might be presented by his dress or appearance. I did not gain very much. however, by inspection. Our visitor bore every mark of being an average commonplace British tradesman, obese, pompous, and slow. He wore rather baggy gray shepherd's check trousers, a not over-clean black frock-coat, unbuttoned in the front, and a drab waistcoat with a heavy brassy Albert chain, and a square pierced bit of metal dangling down as an ornament. A frayed top-hat and a faded brown overcoat with a wrinkled velvet collar lay upon a chair beside him. Altogether, look as I would, there was nothing remarkable about the man save his blazing red head, and the expression of extreme chagrin and discontent upon his features.

Sherlock Holmes's quick eye took in my occupation, and he shook his head with a smile as he noticed my questioning glances. «Beyond the obvious facts that he has at some time done manual labor, that he takes snuff, that he is a англійський крамар, товстий, бундючний і повільний. На ньому були бахматі штани в дрібну білу й чорну клітинку, не надто охайний чорний сюртук, незастебнутий спереду, жовтаво-сірий жилет з важким мідним ланцюжком, на якому теліпався квадратний шматочок металу, просвердлений посередині, що правив за прикрасу. Потертий циліндр і брудно-коричневе пальто з пожмаканим оксамитовим коміром лежали на стільці поряд з ним. Коротко кажучи, хоч як я вдивлявся, але не бачив у цьому чоловікові нічого незвичайного, крім вогненно-рудої чуприни й дуже засмученого виразу обличчя.

Шерлок Холмс зразу помітив своїм пильним оком, які погляди я кидаю на гостя; він кивнув мені головою й осміхнувся.

- Не підлягає сумніву,— промовив він,— що наш гість колись займався фізичною працею, що він нюхає тютюн, що він франкмасон, що він побував у Китаї і що останнім часом багато писав. Крім цього, я не можу більше зробити ніяких висновків.

Містер Джейбез Вілсон

Freemason, that he has been in China, and that he has done a considerable amount of writing lately, I can deduce nothing else».

Mr. Jabez Wilson started up in his chair, with his forefinger upon the paper, but his eyes upon my companion. «How, in the name of good-fortune, did you know all that, Mr. Holmes?» he asked. «How did you know, for example, that I did manual labor It's as true as gospel, for I began as a ship's carpenter».

«Your hands, my dear sir. Your right hand is quite a size larger than your left. You have worked with it, and the muscles are more developed».

«Well, the snuff, then, and the Freemasonry?»

«I won't insult your intelligence by telling you how I read that, especially as, rather against the strict rules of your order, you use an arc-and-compass breastpin».

«Ah, of course, I forgot that. But the writing?»

«What else can be indicated by that right cuff so very shiny for five inches, and the left one with the smooth patch near the elbow where you rest it upon випростався на стільці і, не відриваючи вказівного пальця від газети, витріщився на мого приятеля.

- Яким чином, скажіть, будь ласка, містере Холмсе, ви дізнались про все це? спитав він. Звідки, наприклад, ви знасте, що я займався фізичною працею? Це свята правда, бо починав я корабельним теслею.
- -Ваші руки розповіли мені про це, мій любий сер. Ваша права рука на цілий номер більша від лівої. Ви працювали нею, і м'язи на ній більш розвинені.
- Ну, а що я нюхаю тютюн? А франкмасонство?
- Мені не хотілося би образити вас, пояснюючи такі очевидні речі, але ви, всупереч суворим правилам свого ордену, носите шпильку для краватки із зображенням дуги й кола.
- О, звичайно! А я й забув про це. Але як ви здогадалися, що я багато пишу?
- А про що інше може свідчити ваша права манжета, заяложена до блиску, й витерте сукно біля лівого ліктя, як не про те, що ви спираєтесь на стіл?

the desk?»

«Well, but China?»

«The fish that you have tattooed immediately above your right wrist could only have been done in China. I have made a small study of tattoo and marks have even contributed to the literature of the subject. That trick of staining the fishes' scales of a delicate pink is quite peculiar to China. When, in addition, I see a Chinese coin hanging from your watch-chain, the matter becomes even more simple».

Mr. Jabez Wilson laughed heavily. «Well, I never!» said he. «I thought at first that you had done something clever, but I see that there was nothing in it, after all».

«I begin to think, Watson», said Holmes, «That I make a mistake in explaining. "Omne ignotum pro magnifico", you know, and my poor little reputation, such as it is, will suffer shipwreck if I am so candid. Can you not find the advertisement. Mr. Wilson?»

«Yes, I have got it now», he answered with his thick red finger planted halfway down the column. «Here it is. This is

- Он як! А Китай?
- Рибка над вашим правим зап'ястям могла бути витатуйована лише в Китаї. Я вивчав татуїровки й навіть дещо про них написав. Саме в Китаї заведено фарбувати риб'ячу луску в ніжно-рожевий колір. Коли ж до того я побачив китайську монету у вас на годинниковому ланцюжку, то здогадатися про це стало зовсім легко.

Містер Джейбез Вілсон гучно зареготав.

- Ти ба! вигукнув він.–
   А я спершу був подумав, що вгадати це ого-го яким треба бути розумним, а виходить це зразу видно.
- Я починаю схилятись до думки, Вотсоне, сказав Холмс, що роблю помилку, коли пояснюю, яким чином доходжу тих чи інших висновків. Адже вам відомо "omne ignotum pro magnifico", тому моя репутація, хоч і дуже скромна, може зазнати катастрофи, якщо я буду такий відвертий. Ви знайшли оголошення, містере Вілсоне?
- Уже знайшов, відповів той, тримаючи товстого червоного пальця посередині га-

what began it all. You just read it for yourself, sir».

I took the paper from him and read as follows.

## TO THE REDHEA

On account of the bequest of the late Ezekiah Hopkins, of Lebanon, Pennsylvania, U. S. A., there is now another vacancy open which entitles a member of the League to a salary of 4 pounds a week for purely nominal services. All redheaded men who are sound in body and mind and above the age of twenty-one years, are eligible. Apply in person on Monday, at eleven o'clock, to Duncan Ross, at the offices of the League, 7 Pope's Court, Fleet Street.

«What on earth does this mean?» I ejaculated after I had twice read over the extraordinary announcement. зетного стовпця. — Ось воно. З нього все й почалося. Прочитайте самі, сер.

Я взяв у нього газету й прочитав:

### "СПІЛКА РУДИХ

В рахунок посмертного дару покійного Ієзекіїля Гопкінса з Лебанова, штат Пенсільванія, США, відкрито ще одну вакансію, на яку має право член Спілки; платня чотири фунти на тиждень за суто номінальну службу. Кожний чоловік з рудою віком чуприною понал двадцять один рік, здоровий тілом і духом, може бути прийнятий до Спілки. Звертатись особисто в понеділок об одинадцятій годині в контору Спілки, Фліт-стріт, Попс-корт, 7".

– Що це, хай йому всячина, може означати? – вигукнув я, прочитавши дивне оголошення двічі.

Конан Дойл А. Людина з Бейкер-стріт: Повісті та оповідання. — К.: Дніпро, 2001.

12. Find proper names and unusual words in the following text by J. Rowling and comment on their Ukrainian translation.

# J. K. Rowling. Harry Potter And the Chamber Of Secrets Джоан К. Ролінг. Гаррі Поттер і таємна кімната. — Київ: А-БА-БА-ГА-ЛА-МА-ГА, 2004.

### CHAPTER ONE. THE WORST BIRTHDAY

Not for the first time, an argument had broken out over breakfast at number four, Privet Drive. Mr. Vernon Dursley had been woken in the early hours of the morning by a loud, hooting noise from his nephew Harry's room.

«Third time this week!» he roared across the table. «If you can't control that owl, it'll have to go!»

Harry tried, yet again, to explain. «She's bored», he said. «She's used to flying around outside. If I could just let her out at night».

«Do I look stupid?» snarled Uncle Vernon, a bit of fried egg dangling from his bushy mustache. «I know what'll happen if that owl's let out».

He exchanged dark looks with his wife, Petunia. Harry tried to argue back but his words were drowned by a long, loud belch from the Dursleys' son, Dudley. «I want more bacon».

### РОЗДІЛ ПЕРШИЙ – НАЙГІРШИЙ ДЕНЬ НА-РОДЖЕННЯ

Уже не вперше в будинку номер 4 на вуличці Прівіт-драйв сніданок розпочинався зі сварки. Містера Вернона Дурслі з самісінького ранку розбудило гучне ухкання, яке долинало з кімнати його племінника Гаррі.

- Уже втретє на цьому тижні! горлав він за столом. Як не можеш заткнути пельку тій сові, то хай вона забирається геть!
- Їй нудно, вкотре намагався пояснити Гаррі. – Вона звикла літати. Якби ж я міг випускати її вночі...
- Я що схожий на ідіота? гаркнув дядько Вернон, з пишних вусів якого звисав шматок яєшні. Я знаю, що станеться, коли її випустити.

Він похмуро перезирнувся з Петунією, своєю дружиною. Гаррі хотів щось заперечити, але його слова заглушила гучна відрижка Дадлі, Дурслівського сина.

«There's more in the frying pan, sweetums», said Aunt Petunia, turning misty eyes on her massive son. «We must build you up while we've got the chance ... I don't like the sound of that school food...» «Nonsense, Petunia, I never went hungry when I was at Smeltings», said Uncle Vernon heartily. «Dudley gets enough, don't you, son?»

Dudley, who was so large his bottom drooped over either side of the kitchen chair, grinned and turned to Harry. «Pass the frying pan». «You've forgotten the magic word», said Harry irritably.

The effect of this simple sentence on the rest of the family was incredible: Dudley gasped and fell off his chair with a crash that shook the whole kitchen; Mrs. Dursley gave a small scream and clapped her hands to her mouth; Mr. Dursley jumped to his feet, veins throbbing in his temples. «I meant «please»!» said Harry quickly. «I didn't mean —»

«WHAT HAVE I TOLD YOU», thundered his uncle, spraying spit over the table, «ABOUT SAYING THE «M» WORD IN OUR HOUSE?»

- Ще шинки!
- Візьми зі сковороди, золотко, сказала тітка Петунія, розчулено глянувши на свого розгодованого сина. Треба, щоб ти наїдався, поки вдома... Щось я не довіряю тим шкільним харчам.
- Дурниці, Петуніє, я ніколи не голодував, коли вчився у Смелтінгсі, заперечив дядько Вернон. Дадлі там нічого не бракує, правда, синку?

Дадлі, який був такий тілистий, що його сідниці звисали з кухонного стільця, вишкірився й повернувся до Гаррі:

- Подай сковороду.
- Ти забув чарівне слово, роздратовано обізвався Гаррі.

Ці кілька простеньких слів подіяли на решту родини просто приголомшливо: Дадлі аж похлинувся й гепнувся зі стільця з таким гуркотом, що здригнулася вся кухня; місіс Дурслі зойкнула, затуливши руками рота; містер Дурслі зірвався на ноги, а вени на його скронях запульсували.

- Я мав на увазі «будь ласка»! – швиденько пояснив Гаррі. – Я не хотів...
- ЩО Я ТОБІ КАЗАВ, –
   заверещав дядько, бризкаючи слиною, ПРО ВЖИВАННЯ

«But I -»

«HOW DARE YOU THREATEN DUDLEY!» roared Uncle Vernon, pounding the table with his fist. «I just —»

«I WARNED YOU! I WILL NOT TOLERATE MENTION OF YOUR ABNORMALITY UNDER THIS ROOF!» Harry stared from his purple-faced uncle to his pale aunt, who was trying to heave Dudley to his feet.

«All right», said Harry, «all right...»

Uncle Vernon sat back down, breathing like a winded rhinoceros and watching Harry closely out of the corners of his small, sharp eyes.

Ever since Harry had come home for the summer holidays, Uncle Vernon had been treating him like a bomb that might go off at any moment, because Harry Potter wasn't a normal boy. As a matter of fact, he was as not normal as it is possible to be. Harry Potter was a wizard – a wizard fresh from his first year at Hogwarts School of Witchcraft and Wizardry. And if the Dursleys were unhappy to have him back for the holidays, it was nothing to how Harry felt.

СЛІВ НА ЛІТЕРУ «Ч» У НА-ШОМУ ДОМІ?

- Алежя...
- ЯК ТИ СМІЄШ
   ПОГРОЖУВАТИ ДАДЛІ! –
   ревів дядько Вернон, гупаючи кулаком по столу.
  - Я тільки…
- Я ПОПЕРЕДЖАВ ТЕБЕ! Я НЕ ТЕРПІТИМУ ПІД ЦИМ ДАХОМ ЖОДНИХ НАТЯКІВ НА ТВОЮ НЕНОРМАЛЬНІСТЬ!

Гаррі перевів погляд з багряного дядькового обличчя на зблідлу тітку, яка намагалася підвести з підлоги Дадлі.

- Добре, - мовив Гаррі, - добре...

Дядько Вернон знову сів, сопучи, немов захеканий носоріг, і пильно стежив за Гаррі кутиками своїх вузеньких колючих оченят.

Відколи Гаррі прибув додому на літні канікули, дядько Вернон ставився до нього, немов до бомби, що ось-ось вибухне, бо Гаррі й не був нормальним хлопцем. Справді, ще ненормальнішого хлопця годі було й уявити.

Гаррі Поттер був чарівник — чарівник, який щойно закінчив перший клас Гогвортської школи чарів і чаклунства. І

He missed Hogwarts so much it was like having a constant stomachache. He missed the castle, with its secret passageways and ghosts, his classes (though perhaps not Snape, the Potions master), the mail arriving by owl, eating banquets in the Great Hall, sleeping in his four-poster bed in the tower dormitory, visiting the gamekeeper, Hagrid, in his cabin next to the Forbidden Forest in the grounds, and, especially, Quidditch, the most popular sport in the wizarding world (six tall goal posts, four flying balls, and fourteen players on broomsticks).

All Harry's spellbooks, his wand, robes, cauldron, and top-of-the-line Nimbus Two Thousand broomstick had been locked in a cupboard under the stairs by Uncle Vernon the instant Harry had come home. What did the Dursleys care if Harry lost his place on the House Quidditch team because he hadn't practiced all summer? What was it to the Dursleys if Harry went back to school without any of his homework done? The Dursleys were what wizards called Muggles (not a drop of magiякщо Дурслів аж ніяк не тішило його повернення до них на канікули, то уявіть собі, що почував сам Гаррі.

Він так сумував за Гогвортсом, що цей сум можна було порівняти хіба з постійним болем у шлунку. Він сумував за замком з його таємними переходами і привидами, за уроками (окрім лекцій Снейпа, майстра чарівного зілля), за совиною поштою, за бенкетами у Великій залі, за своїм ліжком на чотирьох стовпчиках у спальні в одній із веж, за відвідинами лісника Гегріда, що жив у хатинці на узліссі Забороненого лісу. А особливо він сумував за квідичем улюбленою спортивною грою чарівників (шість високих стовпів-воріт, чотири летючі м'ячі й чотирнадцять гравців на мітлах).

Привізши Гаррі додому, дядько Вернон замкнув у комірчині під сходами усі його книжки заклинань, чарівну паличку, мантії, казан і супермітлу «Німбус—2000». Хіба Дурслів обходило, що Гаррі не виконає домашніх завдань і що, не тренувавшись усе літо, він може втратити місце в команді? Дурслі були тими, кого

cal blood in their veins), and as far as they were concerned, having a wizard in the family was a matter of deepest shame. Uncle Vernon had even padlocked Harry's owl, Hedwig, inside her cage, to stop her from carrying messages to anyone in the wizarding world.

Harry looked nothing like the rest of the family. Uncle large Vernon was neckless, with an enormous black mustache: Aunt Petunia was horse-faced and bony: Dudley was blond, pink, and porky. Harry, on the other hand, was small and skinny, with brilliant green eyes and iet-black hair that was always untidy. He wore round glasses, and on his forehead was a thin, lightning-shaped scar. It was this scar that made Harry so particularly unusual, even for a wizard. This scar was the only hint of Harry's very mysterious past, of the reason he had been left on the Dursleys' doorstep eleven years before. At the age of one year old, Harry had somehow survived a curse from the greatest Dark sorcerer of all time. Lord Voldemort, whose name most чарівники називають маглами (в чиїх жилах немає жодної краплинки чаклунської крові), і для них найбільшою ганьбою було мати в родині чарівника. Дядько Вернон навіть почепив замок на клітку Гарріної сови Гедвіги, щоб вона не могла передати листа кому-небудь з чаклунського світу.

Гаррі ну ніяк не був схожий ні на кого з Дурслів. Дядько Вернон був такий огрядний, що, здається, навіть шиї не мав, зате його обличчя прикрашали пишні чорні вуса. Тітка Петунія була кощава й мала кобиляче обличчя; Дадлі був білявий, рожевощокий і тілистий. А от Гаррі був маленький і худорлявий, з блискучими зеленими очима і чорним чубом, що завжди стирчав навсібіч. Він носив круглі окуляри, а на чолі мав тонесенький шрам, схожий на блискавку.

Саме завдяки цьому шрамові Гаррі так вирізнявся з-поміж усіх, навіть поміж чарівників. Цей шрам був єдиним свідченням його загадкового минулого і єдиним натяком на те, чому одинадцять років тому його залишили на порозі будинку Дурслів. witches and wizards still feared to speak. Harry's parents had died in Voldemort's attack, but Harry had escaped with his lightning scar, and somehow - nobody understood why Voldemort's powers had been destroyed the instant he had failed to kill Harry. So Harry had been brought up by his dead mother's sister and her husband. He had spent ten years with the Dursleys, never understanding why he kept making odd things happen without meaning to, believing the Dursleys' story that he had got his scar in the car crash that had killed his parents.

And then, exactly a year ago, Hogwarts had written to Harry, and the whole story had come out. Harry had taken up his place at wizard school, where he and his scar were famous ... but now the school year was over, and he was back with the Dursleys for the summer, back to being treated like a dog that had rolled in something smelly.

The Dursleys hadn't even remembered that today happened to be Harry's twelfth birthday. Of course, his hopes hadn't been high; they'd never Коли Гаррі виповнився усього один рік, він якимось дивом вижив, коли його закляв наймогутніший у світі чорний чаклун — лорд Волдеморт. Це ім'я ще й досі майже ніхто з чарівників і чарівниць не наважувався вимовляти вголос. Лорд Волдеморт убив Гарріних батьків, а от на Гаррі злі чари не подіяли — він відбувся лише шрамом на чолі. Зразу після цього Волдеморт утратив свою могутність, а чому — ніхто й досі не знав.

Гаррі виховувала сестра його покійної матері. Десять років він прожив у родині Дурслів, не розуміючи, чому з ним інколи діється щось дивне. Він вірив їхнім вигадкам, нібито шрам — то наслідок автокатастрофи, у якій загинули його батьки. А рівно рік тому Гаррі отримав листа з Гогвортсу і дізнався всю правду. Він почав навчатися в школі чарівників, де всі захоплено переповідали про нього і його шрам...

Але шкільний рік закінчився, і на літо Гаррі повернувся в родину Дурслів, які ставилися до нього, мов до цуцика, що викачався у чомусь смердючому. Дурслі навіть не згаgiven him a real present, let alone a cake - but to ignore it completely ... At that moment, Uncle Vernon cleared his throat importantly and said, «Now, as we all know, today is a very important day». Harry looked up, hardly daring to believe it. «This could well be the day I make the biggest deal of my career», said Uncle Vernon. Harry went back to his toast. Of course, he thought bitterly, Uncle Vernon was talking about the stupid dinner party. He'd been talking of nothing else for two weeks <...>.

Harry left through the back door. It was a brilliant, sunny day. He crossed the lawn, slumped down on the garden bench, and sang under his breath: «Happy birthday to me ... happy birthday to me ...»

No cards, no presents, and he would be spending the evening pretending not to exist. He gazed miserably into the hedge. He had never felt so lonely. More than anything else at Hogwarts, more even than playing Quidditch, Harry missed his best friends, Ron Weasley and Hermione Granger. They, however, didn't

дали, що сьогодні племінникові виповнюється дванадцять років. Звісно, він на це й не сподівався: вони ніколи й нічого не дарували йому, навіть звичайнісінького торта – але щоб цілком забути...

Раптом дядько Вернон урочисто прокашлявся і мовив:

 Усі ми знаємо, що нині дуже важливий день. – Гаррі глянув на нього, не вірячи своїм вухам. – Сьогодні я, мабуть, підпишу найбільшу за свою кар'єру угоду, – оголосив дядько Вернон.

Гаррі знову почав жувати грінку. Звичайно, сумно подумав він, дядько Вернон має на увазі ту ідіотську вечерю. Уже майже два тижні він тільки про неї й торочить <...>.

Гаррі вийшов з будинку чорним ходом. Був чудовий сонячний день. Він перетнув галявинку, впав на садову лавку і тихенько заспівав сам собі: «Многая літа-літа... многая літа...»

Ні вітальних карток, ні дарунків... і ще цілий вечір треба вдавати, що тебе не існує... Гаррі сумно розглядав живопліт. Ще ніколи він не почувався таким самотнім.

seem to be missing him at all. Neither of them had written to him all summer, even though Ron had said he was going to ask Harry to come and stay.

Countless times, Harry had been on the point of unlocking Hedwig's cage by magic and sending her to Ron and Hermione with a letter, but it wasn't worth the risk. Underage wizards weren't allowed to use magic outside of school. Harry hadn't told the Dursleys this; he knew it was only their terror that he might turn them all into dung beetles that stopped them from locking him in the cupboard under the stairs with his wand and broomstick. For the first couple of weeks back, Harry had enjoyed muttering nonsense words under his breath and watching Dudley tearing out of the room as fast as his fat legs would carry him. But the long silence from Ron and Hermione had made Harry feel so cut off from the magical world that even taunting Dudley had lost its appeal and now Ron and Hermione had forgotten his birthday.

What wouldn't he give now for a message from Hogwarts?

Навіть найкращі друзі — Рон Візлі та Герміона Грейнджер, здається, забули про нього. Ніхто з них за ціле літо нічого йому не написав, хоча Рон і обіцяв запросити Гаррі в гості.

Безліч разів Гаррі збирався відкрити закляттями клітку з Гедвігою, щоб відправити її з листом до Рона й Герміони, але так і не ризикнув. Неповнолітнім чарівникам забороняли влаватися до магії за межами школи. Гаррі не розповів про це Дурслям, бо знав: тільки страх, що він перетворить їх на жуків-гнойовиків, не давав їм замкнути в комірчині разом з чарівною паличкою й мітлою і його самого. Перші кілька тижнів Гаррі розважався тим, що бурмотів собі під ніс усілякі нісенітниці, після чого Дадлі прожогом вилітав з кімнати.

Проте звісток від Рона й Герміони й далі не було, тож Гаррі почувався таким відірваним від магічного світу, що навіть дражнити Дадлі йому вже стало нецікаво.

I ось тепер Рон і Герміона навіть забули про його день народження.

За вістку з Гогвортсу він, здається, тепер віддав би що From any witch or wizard? He'd almost be glad of a sight of his archenemy, Draco Malfoy, just to be sure it hadn't all been a dream ...

Not that his whole year at Hogwarts had been fun. At the very end of last term, Harry had come face-to-face with other than none Voldemort himself. Voldemort might be a ruin of his former self, but he was still terrifying, still cunning, still determined to regain power. Harry had slipped through Voldemort's clutches for a second time, but it had been a narrow escape, and even now, weeks later, Harry kept waking in the night, drenched in cold sweat, wondering where Voldemort was now, remembering his livid face, his wide, mad eyes ...

Harry suddenly sat bolt upright on the garden bench. He had been staring absent-mindedly into the hedge — and the hedge was staring back. Two enormous green eyes had appeared among the leaves.

Harry jumped to his feet just as a jeering voice floated across the lawn. «I know what day it is», sang Dudley, waddling toward him. The huge завгодно! І то від будь-якого чаклуна або чарівниці! Він, мабуть, зрадів би, побачивши навіть Драко Мелфоя, свого запеклого ворога, аби тільки впевнитися, що школа йому не наснилася...

Хоч і в Гогвортсі не все було прекрасним. Наприкінці навчального року Гаррі зіткнувся віч-у-віч не з ким іншим, як із самим лордом Волдемортом. І нехай Волдеморт був тепер лише жалюгідною тінню себе колишнього, він і далі наганяв страх, був підступний і прагнув відновити колишню могутність.

Гаррі вдруге пощастило врятуватися від Волдеморта, але це сталося чудом, і навіть тепер, коли минуло вже кілька тижнів, Гаррі прокидався серед ночі, обливаючись холодним потом, і думав, де тепер лорд Волдеморт, пригадував його ошаліле обличчя, нестямно вирячені очі...

Зненацька Гаррі завмер, випроставшись на садовій лавці. Він дивився на живопліт, аж тут живопліт і сам подивився на нього. Поміж листям світилося двоє величезних зелених очей.

Гаррі скочив на ноги, і саме

eyes blinked and vanished. «What?» said Harry, not taking his eyes off the spot where they had been. «I know what day it is», Dudley repeated, coming right up to him. «Well done», said Harry. «So you've finally learned the days of the week». «Today's your birthday», sneered Dudley. «How come you haven't got any cards? Haven't you even got friends at that freak place?» «Better not let your mum hear you talking about my school», said Harry coolly.

Dudley hitched up his trousers, which were slipping down his fat bottom.

«Why're you staring at the hedge?» he said suspiciously. «I'm trying to decide what would be the best spell to set it on fire», said Harry.

Dudley stumbled backward at once, a look of panic on his fat face.

«You c-can't – Dad told you you're not to do m-magic – he said he'll chuck you out of the house – and you haven't got anywhere else to go – you haven't got any friends to take you –»

«Jiggery pokery!» said Harry in a fierce voice. «Hocus тоді з другого боку галявини долинув глузливий голос.

 А я знаю, який сьогодні день, – наспівував Дадлі, перевальцем тюпаючи до нього.

Величезні очі кліпнули і щезли.

- Що? запитав Гаррі, незмигно дивлячись туди, де щойно були очі.
- Я знаю, який це день, повторив Дадлі і підійшов ще ближче.
- Чудово! покепкував
   Гаррі. Нарешті ти вивчив
   назви усіх днів тижня.
- Сьогодні твій день народження, – єхидно мовив Дадлі. – Чому тебе ніхто не привітав? Ти що, навіть друзів не маєш серед тих почвар?
- Не думаю, що твоя мама дуже зрадіє, коли довідається, що ти згадуєш мою школу, незворушно мовив Гаррі.

Дадлі підтягнув штани, що сповзали з його колихливого пуза.

- Чого ти дивишся на живопліт? підозріло запитав він.
- Та ось вибираю найкраще заклинання, щоб його підпалити, – відповів Гаррі.

Дадлі миттю відсахнувся, а на його масному обличчі проступив страх.

pocus squiggly wiggly -->

«MUUUUUUM!» howled Dudley, tripping over his feet as he dashed back toward the house, «MUJUJUM! He's doing you know what!» Harry paid dearly for his moment of fun. As neither Dudley nor the hedge was in any way hurt, Aunt Petunia knew he hadn't really done magic, but he still had to duck as she aimed a heavy blow at his head with the soapy frying pan. Then she gave him work to do, with the promise he wouldn't eat again until he'd finished.

- Ти не м-можеш... Тато казав, що тобі не можна займатися м-магією... казав, що викине тебе з дому... А тобі нема де дітися... Ти навіть не маєш друзів, які б тебе...
- Тинди-ринди! Фокус-покус... чари-бари... – страшним голосом вимовив Гаррі.
- MA-A-A-A-A-M! вереснув Дадлі й кинувся до хати, плутаючись у власних ногах. MA-A-MO! Дивися, що він робить!!!

Гаррі дорого заплатив за що свою розвагу. Хоч ні Дадлі, ні живопліт абсолютно не постраждали, і тітка Петунія знала, що ті слова нічого не означають, Гаррі однаково ледве ухилився, коли вона мало не торохнула його по голові сковородою. Тоді вона вигадала для нього купу роботи і пригрозила не давати їсти, поки він усе не закінчить.

#### Навчальне видання

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Шевченко Ірина Семенівна, доктор філологічних наук, професор Харківського національного університету імені В.Н. Каразіна, академік АН ВШ України, завідувач кафедри ділової іноземної мови та перекладу, головний редактор "Вісника Харківського націо-

нального університету імені В. Н. Каразіна" (серія Романогерманська філологія, Методика викладання іноземних мов) та міжнародного електронного журналу "Когніція, комунікація, дискурс". Автор більше 100 наукових праць, трьох монографій, трьох навчальних посібників. Ця книга написана за матеріалами наукового стажування у Мічиганському університеті (США) за грантом IREX.